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HOTEL CECIL, LONDON.

March 15, 1902.

ACTING once more upon his principle that art is long, or ought to be, Mr. Newman provided us with yet another Gargantuan feast at his Symphony concert on Saturday afternoon last. His program began with the Choral Symphony; this was followed by Saint-Saëns' Fourth Piano Concerto, with Mark Hambourg playing the solo; then came Strauss' symphonic poem, "Don Juan," for the first time at these concerts; then the Quartet from "Rigoletto," and finally Rossini's "William Tell" Overture, as quaint a mixture as has ever been devised, and the audience may be forgiven if most of them failed to sit through the whole of it. It was a sort of museum of masterpieces, collected with as little regard for harmony as a new millionaire's picture gallery. Rossini rubbing shoulders with Strauss, Saint-Saëns treading on the heels of Beethoven, with early Verdi thrown in—surely one of the quaintest and least artistically blended programs ever devised. On occasions such as these one may be excused if one finds art not only long but rather tedious into the bargain.

The actual performances were good enough. Mr. Woods' reading of the orchestral part of the symphony was excellent, and the Queen's Hall chorus, though rather a mediocre choir, did as well as could be expected in the exceedingly trying music. The soloists might have been selected with more discrimination. Mlle. Ella Russell was a fine oratorio singer in her day, but her voice is past its prime, and much of the soprano part was obviously too high for her. Lloyd Chandos, in spite of his artistic appearance, is not a good tenor; his voice is small, he does not use it well and he does not sing like an artist. His locks are abundant, but that in itself hardly seems to form sufficient ground for his engagement to sing in so important a work when there are tenors like William Grau and Thomas Thomas about. Mme. Kirkby Lunn, a singer with a magnificent voice, was the contralto, while the baritone music was taken by D. Ffrangcon-Davies.

Mark Hambourg is exactly suited in a concerto like that by Saint-Saëns, and he played it to perfection. His concerto playing, particularly in the case of Beethoven's music, is not always as satisfactory as it might be, but in this work, and in that by Rubinstein in D minor, which he very often plays, he is quite at his best. His playing has a certain abandon about it which is not always wholly desirable, and were he to keep himself more in check in classical music it would be all the better. But in music in which he can let himself go as much as he pleases he is splendid, and nothing could have been finer than his performance of the Saint-Saëns Concerto on Saturday. Strauss' symphonic poem, which was first played here at a recent Sunday concert, more than sustained the favorable impression which it made before. May we hope that the success which has attended Mr. Woods' first efforts at bringing Strauss' music to London will induce him to give us a chance of hearing the "Heldenleben" Symphony?

At the popular concert at St. James' Hall the program was drawn from Beethoven, and included the Serenade Trio, op. 8, admirably played by Messrs. Kruse, Gibson and Fuchs, and the Septet.

At Bechstein Hall Miss Ethel Barns and Charles Phillips gave a concert at which were introduced some new but not very important "Negro Fantasies" for violin. At Steinway Hall three young performers gave a concert—Miss Elsie Emlyn, a soprano with a good voice, which has been admirably trained; Miss Amy Maynard, an excellent contralto, and Trevor Rollyat, a promising singer, who can hardly be criticised, since he has lately met with an accident, for which apology had to be made.

The Coronet Theatre, Notting Hill, being occupied by Arthur Roberts, the Purcell Operatic Society was unable to obtain it for its annual performances, which began on Monday evening, it had consequently to transfer its affections to the Queen Street Theatre. The society is a most praiseworthy body, which has as its object the staging of operas by Purcell and others of his period which have not been seen at theatres for many a long year. This year it has a double bill, the first part consisting of Handel's "Acis and Galatea" and the second of Purcell's "Masque of Love," from Dioclesian. To those who know "Acis and Galatea" only as a cantata it does not appear to be a particularly promising work for performance on the stage. It is, of course, far from being dramatic; there is little plot and less action. Nevertheless, Gordon Craig, a son of the famous actress Ellen Terry, who was responsible for the staging, succeeded in making a great deal of it, and its defects, from an operatic point of view, were smoothed down with great skill.

For stage purposes it is divided into two acts, the second containing three scenes. The first takes us as far as the duet and chorus "Happy We," the first scene of the second act is devoted to the chorus "Wretched Lovers," the second scene consists of Polyphemus' great song "O! Ruddier Than the Cherry," and the third scene includes the death of Acis and his conversion into a water god. Unlike the Elizabethan Stage Society, this society makes no attempt to revive the spirit of the times. The setting is frankly modern in taste and impressionistic, but it is exceedingly effective. The first scene is laid in "The White Tent," a useless tent from a utilitarian point of view, since the sides consist of long strips of cloth which would let the sun wind, rain and everything else through, which a tent is primarily supposed to keep out. But it is a beautiful tent nevertheless, and it is inhabited by a crowd of country folk in very beautiful dresses. The color scheme, indeed, is admirable throughout, and so is the stage management. The balance of parts in the choruses is hardly as perfect as it might be, but the society consists of amateurs who can hardly be criticised from a professional point of view. In future, however, some attempt might well be made to strengthen the tenors and basses.

A very ingenious shadow effect is used in the first scene of the second act. The only lighting is cast upon the two lovers, who occupy the centre of the stage. Behind them, seen only in a sort of silhouette, is the chorus, and nothing more is visible. "Wretched Lovers" is a chorus over which many a society has come to grief, and it proved something of a stumbling block at these dramatic performances, particularly so far as the opening bars were concerned. By far the best individual member of the cast was Robert Maitland, the Polyphemus. He has a magnificent bass voice, and he sang "O! Ruddier Than the Cherry" admirably, conveying the ludicrous situation of a burly giant smitten by Cupid to perfection. Anderson Nicot, the Acis, has a good voice, but he is very apt to let it slip to the back of his throat in mezza voce passages. Moreover, he outsang Miss Woodall, the Galatea, in the duets, and she had great difficulty in making herself heard.

"The Masque of Love" was in some ways the more satisfactory performance of the two. It was, of course, intended for the stage, and it is, therefore, better adapted for dramatic representation than is "Acis and Galatea." It must be confessed that, beautifully though "Acis" was staged, the effects were often finicky and hopelessly out of keeping with the music. Why, for example, should air balls have been let down from the flies in the first scene? The effect was not particularly pleasing, and it certainly was somewhat babyish. Gordon Craig is apt to carry things rather too far, in fact. The scheme was, on the whole, excellent, but there were certain points such as this where a desire for effect led him astray. Another instance was the robing of Polyphemus. Is it conceivable that Polyphemus ever included in his wardrobe a long flowing garment in which it would have been impossible for him to move a yard without the assistance of half a dozen train bearers? Of course it is not, and Gordon Craig ought to have known better than to have dressed him thus. Polyphemus' wardrobe probably consisted of a bear skin.

Concerts during this week have neither been many nor important. On Monday evening Miss Huddleston gave a concert at Bechstein Hall, while the same hall was occupied on Tuesday afternoon by Madame Frickenhaus, a hard working though scarcely a brilliant pianist.

On Wednesday Mlle. Marie Adolphi gave a recital at Steinway Hall, while at Bechstein Hall there appeared Frederic Austin, a young baritone of very considerable promise. He has a fine voice, which has been well trained, and he is an excellent artist. His performances of Jensen's "Alt Heidelberg" and Schubert's "Litanei" were particularly good.

In the evening Esther Mitchell gave a concert at St. James' Hall.

On Thursday afternoon the Kruse Quartet gave the last of their present series of chamber concerts at St. James' Hall. The program included admirable performances of the Dvorák Piano Quartet and César Franck's Quartet in D.

On the same afternoon Sterling Mackinlay, a baritone of no very great account, gave a recital at Bechstein Hall. By far the most interesting feature of the concert was the excellent performance by Mrs. Montague Fordham of Lange-Müller's beautiful song cycle, "Sulamites." This cycle, little known though it is, is quite one of the finest of its class. The melodies are broad and beautiful, and all the seven songs are very musicianly. It deserves wider recognition than it receives.

The Philharmonic Society's concert at Queen's Hall in the evening was something of a disappointment. Mme. Blanche Marchesi was down to sing a new scena by Stanford for voice and orchestra called "Die Walefahrt nach Kevlaar," but an unfortunate indisposition prevented her from appearing. The rest of the program was thoroughly conventional. Tchaikovsky's Serenade for strings, Smetana's "Lustspiel" Overture, and Dvorák's "New World" Symphony are all played here time and time again, and it is unnecessary to say more than that the performances were excellent. Franz Ondricek played the solo part of the Brahms Violin Concerto in D with a brilliance that was only equalled by the thinness of his tone, and Mlle. Jennie Novelli, a soprano from Sweden, sang Ambroise Thomas' familiar air, "Je suis Titania," admirably. Apropos of the symphony, a curious notice appeared in the program to the effect that this was the first time the society had performed it since it produced it in 1894. Of course, it was infinitely to the society's credit to produce so fine a work, but it is difficult to understand why the Philharmonic should consider it a matter for self-congratulation that it has shelved the symphony for eight years.

ZARATHUSTRA.

Max Bendheim's Summer Class.

MAX BENDHEIM, the vocal instructor, has just issued an attractive booklet containing a number of press notices which some of his professional pupils have received, and also several indorsements which he himself has received from well-known people. Among these we notice one from Dr. Leopold Damrosch and another from Dr. W. A. Dayton.

Mr. Bendheim, who is an acknowledged master of the art of training the voice, ascribes his success to his eclecticism—to his blending of the best features of various schools of voice building. Superadded to a thorough knowledge of placing the voice, of vocal technique, of the possibilities and limitations of the voice and of a ripe musical scholarship which knows the correct interpretation, is a peculiar quality which Mr. Bendheim possesses, viz., the ability to impart his knowledge to his pupils.

The science of vocal training has been investigated with thoroughness and painstaking application by Mr. Bendheim, and he has formulated well worked out theories, which have received the sanction of the most distinguished musicians. His chosen method combines the bel canto of the Old Italian with the broad declamation of the modern German school.

His principles of enunciation and phrasing are based upon the method of Julius Stockhausen, his teacher. During the summer months Mr. Bendheim will teach only two days in the week at his New York studio, 332 West Fifty-sixth street. The balance of the week he will teach at Asbury Park, N. J.

He is arranging his plans for a large summer class at that popular seaside resort, and will no doubt meet with great success. Already a number of students have signified their intention of studying with Mr. Bendheim at his summer school, and early application for hours is advisable.

STOCKER LECTURE RECITALS.—Mrs. Stocker is having a busy season with her musical engagements. Besides her teaching and the direction of a flourishing choral society (ladies' voices) at Lenox Church, she has given a large number of lecture recitals, often assisted by Miss Rebecca MacKenzie, soprano, and Miss Marie Josefa, violinist.

Among her engagements since January 1 Mrs. Stocker has given lecture recitals as follows: Thursday, January 9, "Manru," at the studio, 17 West 103d street; January 22, "Manru," at the Manuscript Society; January 24, on "Music and Childhood," at Institute Hall; January 30 (for Board of Education), on "American Music," Edgecombe avenue and 141st street; February 5, on "Manru," at Dana School, Morristown, N. J.; February 6, on "Manru," at 81 Fifth avenue; February 8, on "Indian Music," Carnegie Hall; February 10, on "American Music," at Kingsbridge (for Board of Education). The next engagement is a drawing room lecture recital on "Manru."

MUSICAL CLUBS.

A program by the Music Club was given recently at Mrs. H. H. Harvey's, Wilkesbarre, Pa.

Madame Schumann-Heink is to appear before the Mendelssohn Club, Rockford, Ill., April 3.

George Hamlin and Charles W. Clark sang at the Choral Society's Concert, Rockford, Ill., March 25.

The annual pay concert of the Galveston (Tex.) Quartet Society attracted a large and critical audience.

A program, under the direction of Miss Isabel Stewart, was given by the Fortnightly, at St. Joseph, Mo., March 17.

A program was given in Savannah, Ga., March 20, at the second of the March meetings of the Savannah Music Club.

Mendelssohn's "Elijah" is to be given by the Polyhymnia and Apollo clubs during the coming May festival in Saginaw, Mich.

The Nyack (N. Y.) Musical Society gave a public rehearsal recently with Henry Philip Noll, director, and Miss Eveleyn Blauvelt, pianist.

The Ladies' Afternoon Musicales met recently at Niagara Falls, N. Y., with Mrs. George F. Nye. The composers for the day were Wagner, Bohm, Franz and Mendelssohn.

The 131st meeting of the Music Club, Oshkosh, Wis., was held March 20 at the residence of Dr. and Mrs. Burton Clark. The program was the annual mid-Lenten sacred program.

The Independent Musical Club met in Grand Rapids, Mich., recently, Mrs. Forsyth, Mrs. J. W. Carukin, Miss Carrie Begrow, Mrs. Wallace Miller, Mrs. Mollie H. Huban and Miss Hegel taking part.

A recital was held recently at Grand Rapids, Mich., by the student members of the St. Cecilia Society, under the direction of Mrs. F. G. Aldworth and Mrs. William H. Gay. Miss Eva Visner, Miss Bertha Carsons, Miss Lulu Earle, Miss Emma Waldron, Miss Annie Donker, Mrs.

Charles Heth, Miss Isabel Fallas and Miss Eleanor Osborn took part.

The sacred concert given before the Ladies' Musical Club, Tacoma, Wash., on March 18 was one of the notable musical events in the club's history. The program was arranged by Mrs. F. A. Leach.

The most important musical events remaining for the present season in Trenton, N. J., are the closing concerts of the two choral societies, the Monday Musicale Club, on the evening of April 18, and the Arion Glee Club, May 27.

On Wednesday evening, March 26, the annual concert was given by the Choral Class of the Drexel Institute, Philadelphia, Pa., under the direction of Charles M. Schmitz, director of music in the institute, with Miss Lotta K. Garrison as soloist.

The ladies of the Musical Club, Peekskill, N. Y., have in preparation Mendelssohn's "Midsummer Night's Dream," which they will present April 1. Mrs. Robertson and Clarence Reynolds will be the accompanists, and Fred Seymour will be the conductor.

The first concert of the Malone (N. Y.) Chorus Club has just taken place before a large audience. The members of the Chateaugay Chorus Club were the guests of the Malone club, and many were present from other surrounding towns. Carroll H. Vance is conductor.

The Fidelie Musical Society gave a smoker in Omaha, Neb., early in March. Musical numbers were played by Messrs. Nordine, Higgins, Kennedy, Clausen, Hoffman, Levotsky and Patten. The society has thirty members, and plans to develop into a symphony orchestra.

At Forest Grove, Ore., March 17, the Choral Union of Pacific University gave a concert, under the direction of Mrs. F. J. Raley, the head of the vocal department, assisted by Miss Ruth Rogers, instructor of instrumental music. The choral class consists of fifty voices.

The last general musicale of the Wednesday Club for the season of 1901-02 was held in Harrisburg, Pa., on March 19, when Miss Gregg and Miss Saunders, of the Tuesday musical of Rochester, N. Y., gave an ensemble recital, assisted by several vocalists of the Wednesday Club.

At a recent meeting of the Musical Coterie, Little Rock, Ark., the following officers were elected to serve for the ensuing year: President, Mrs. John Fletcher; vice-president, Mrs. Sam W. Reyburn; secretary, Mrs. De E. Bradshaw; treasurer, Miss Mary A. Vance. Mrs. De E. Bradshaw was elected as delegate to represent the club at the

meeting of the Federation; Mrs. Sam W. Reyburn, alternate.

The piano recital given last week in the Mozart Club rooms, Jamestown, N. Y., by Miss Grace A. Hall was a musical treat. Miss Hall was assisted by Miss Alice Huntington Spaulding, of Allegheny College. Miss Helen Edsall was accompanist. Miss Hall is a graduate of the Pennsylvania College of Music and a pupil of Miss Edsall.

The Matinee Musical met at Austin, Tex., March 29, at the residence of Mrs. Haskell Caswell. A miscellaneous program was given by Mesdames H. E. Baxter, A. Reed, Ida Hagerty and Misses Insil Aden, Mamie Begley, Lizzie Rutherford, Lulu Bewley, Alice Tipps and Margaret Rurge. The club meets on alternate weeks.

Frederick Barr was recently given a surprise party by the members of the Aetna Musical Society, Milwaukee, Wis. Those present were Julia Gehl, Carrie Hanson, Emma Kurth, Olga Welsch, Minnie Reiff, Lizzie Farnam, Hutchinson, Clara Bautz, Tillie Gissing, Elsie O'Connor, John J. Tichy, Matthew Wiersum, Henry Bendering, Jack Rockenbach, Jr., William Schuengel, Henry Wiersum, Gust, Grundman, Frank Rockenbach, Frank Sommers and Ike Sprink.

The Ladies' Chorus, Portland, Ore., under the direction of Prof. J. H. Richards, has just made its first public appearance with the following members: Mrs. A. H. Moriarty, Mrs. F. D. Ewing, Mrs. Charles Hansee, Mrs. V. R. Ambrose, Mrs. H. H. Long, Mrs. S. C. Gilbert, Mrs. J. F. Brown, Miss Kate Horton, Miss Poore, Mrs. G. C. Mitchell, Mrs. J. E. Kinnison, Mrs. W. H. Miller, Mrs. D. A. Evans, Miss Mary Jones, Miss Elizabeth Jones, Miss Minnie Farrar, Miss Lizzie Phillips, Miss Ella Claar, Mrs. Minnie W. Downs, Mrs. R. U. Wilson, Miss Carrie Phillips, Miss Margaret Evans, Miss Bessie McClure, Miss Leah Jenkins, Miss Minnie Vaughn and Miss Nellie Laird. Mrs. J. E. Jones, accompanist.

March 25 the Haverhill (Mass.) Choral Society gave Bruch's "Arminius," with Madame Schumann-Heink, Eljison van Hoose and Gwilym Miles as soloists. The officers and members of the chorus are: Oliver S. Hubbard, president; Benjamin W. Hayes, vice-president; honorary vice-presidents, George H. Carleton, Julia Houston West, Elizabeth W. Potter, Harriett M. Newman and William W. Spaulding; Charles E. Morrison, secretary; George W. Noves, treasurer; directors, Margie Brickett Davis, Katherine Knight Chase, Emma Stoddard Anderson, Ida Josephine Wentworth, Howard L. Clark, William E. Hartwell and Allison E. Tuttle; Charles E. Dole, auditor;

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Paul Hopkinson, W. A. Savage, C. N. Dyer, Guy H. Allen, E. L. Tewksbury, L. W. Stockbridge, J. H. Christopher, C. E. Poor, L. J. Eno, Thomas Jewell, H. L. Clark, F. A. Crowell, H. S. Sprague, Myron A. Nichols, A. L. Wiswell, G. E. Lang, C. E. Steele, A. W. Johnson, A. B. Stocker, A. E. Tuttle, I. W. Tapley, M. J. Beal, Dr. Fred N. Ray, Theodore H. Barrows, Clarence I. Lewis, Charles H. Coffin, Bertie Searl, H. McL. Kelley, S. Azro Dow, Howard S. Howe, Edwin Churchill, Jr., Frederick C. Plummer, Lewis H. Giles, L. O. Philbrick, Edward B. Luce and F. W. Alexander.

CLARA A. KORN'S PUPILS.—Miss Leo Sheridan, of Brooklyn, Mich., who has been taking a course in piano repertory with Clara A. Korn at East Orange, N. J., during this season, will open a music school at her home upon her return there. Miss Sheridan formerly studied theory by mail under Mrs. Korn's direction. The following pupils of Mrs. Korn are established as teachers: Miss Anna Gumaer, Guymard, N. Y.; Miss Emily B. Allen, Jersey City; Miss Louise Lerch, Sterling, Ill. Miss Gumaer is a composer of no mean ability, and Miss Lerch has become prominent by means of her pupils' recitals, which are conspicuous for their excellence. Mrs. Korn teaches her pupils how to think for themselves, and how best to impart instruction to others. It is this that aids her graduates to successful careers.

"GANYMEDE," A NEW LIGHT OPERA.—"Ganymede," a light opera in three acts, composed by Mrs. Stella Prince Stocker, will be given its first New York production on Friday evening, May 2, at Carnegie Lyceum. The opera will be given under most distinguished patronage and for the benefit of the Vassar Students' Aid Society. The ladies in charge of the affair are Mrs. Theodore Sutor, chairman of the committee, and Miss D. S. Norris, president of the society.

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PARIS, MARCH 12, 1902.

PARIS has recently been honored with the visit of two distinguished conductors—Nikisch and Weingartner—engaged to direct the orchestras of Colonne and Lamoureux. Personally I do not see that much artistic benefit is attained by a change of conductor—no matter the merit—for one single concert. One difficulty may arise from the possible lack of facility in the language spoken by his orchestra, which makes the visiting conductor fail in conveying to his forces his exact ideas, and makes their realization impossible. Another is that members of an orchestra who play frequently under the baton of one conductor are not infrequently confused by the beat and motions of another, who has a different technic, and consequently a different method of making his wishes known.

When Nikisch was here last season with the Berlin Orchestra they produced the greatest impression. The overture to the "Freischütz" attained almost perfection in its performance. But I could not honestly think the conducting of Nikisch was good. His gestures seemed to me often exaggerated, eccentric and sometimes unnecessary. His beat was not well defined, and yet the results were, as I said, wonderful. But he had a superb body of instrumentalists and they were accustomed to his style. The musician and critic, Eugène d'Harcourt, writing of Nikisch in the *Figaro* says: "He has in his mode of conducting something that is risky. He comes by surprise on the orchestra in the attacks and changes of tempo. The result is a slight hesitation, a disconnection (*décousu*), which were noticed yesterday in several passages of the symphony. On the other hand, he has a warmth he can communicate, a way of making this or that phrase stand out, an art of obtaining the greatest sonority, which compensate for the defect I have just cited. This defect besides is explained by the orchestra not being accustomed to a new conductor."

The program was one well chosen to bring into full prominence the merits of a chef d'orchestre. The "Leonora," No. 3, and Symphony in A, No. 7, of Beethoven; First Suite in D minor, Tchaikowsky; "Death of Isolde," and "Tannhäuser" Overture, Wagner. The last named work made an extraordinary effect. The soloist was the well-known Hollman, who was warmly received after his performance of Haydn's Concerto for 'Cello.

A new setting of "The Passion" will shortly be given at the Nouveau Théâtre. The words are by the Abbé Jouin, curate of the Saint Augustin Church; the music by Alexandre Georges, the composer of the lyric tragedy, "Charlotte Corday," given last season at the Opéra Populaire. This new work by Georges contains an immense number of speaking and singing parts. It is to be mounted with care, the orchestra and chorus numbering 100. The composer himself will conduct.

Excellent program and nearly perfect ensemble at the New Philharmonic concert. The performers were Henri Marteau's Quartet, of Geneva, where the leader is professor of the violin at the conservatory. It is a number of years since I last heard Marteau. His talent has very much broadened since then. While preserving the grace and elegance which then characterized his playing, he has now a greater body of tone, with more nobility of style and

breadth of phrasing. As his art has developed, so have his face and figure, although the features retain the same frank, almost boyish, expression as when he made his first appearance in New York.

The vocalist was Miss Rose Stelle, who sang in German and in French. [The Paris press commented highly on her singing. Some of these notices will be found on another page.—Ed.]

At the sixteenth concert of the series, Stavenhagen, of Munich, and Ten Have, of Brussels, gave an admirable interpretation of Beethoven's "Kreutzer Sonata," for piano and violin, their performance being marked by dignity and absence of display. Stavenhagen chose as his solo numbers "Papillons," by Schumann; Prelude in D flat, by Chopin; "Erl King," Schumann; "Chant Polonoise," Chopin, and Twelfth Rhapsody, Liszt. Stavenhagen's playing was remarkable for virtuosity and self-control. The Liszt Rhapsody brought him the greatest applause. The violin solos were a Suite by Sinding, a work of classic form; Barcarolle, by Sitt, and the well worn "Airs Russes," by Wieniawski. Ten Have did ample justice to the varied styles of these three numbers. The singer announced—Madame Faleroze—being suddenly taken ill, was replaced by Mlle. Christon, who was heard in songs by Brahms, Sinding and Grieg.

One of the noticeable features of the Colonne concert conducted by Weingartner, and which was devoted entirely to compositions by Berlioz, was the performance of the viola solo in "Harold in Italy." This was played by Hermann Ritter, of Wurzburg, on an instrument called the viola alta, of which he is the inventor.

There is consternation among the principal singers at the Grand Opéra. A certain amount of liberty has for some time past been accorded to them, of which they have availed themselves by accepting engagements in the provinces for the nights they have not been required at the Paris Opéra. I believe the contracts call for the services of the principal artists ten times a month. Gailhard, the director, has, however, suffered inconvenience at various times by the indisposition of some of his singers, contracted in these hurried voyages to and from Paris, and has been obliged to either change the opera announced or make certain changes in the cast.

On March 3 all the members of his staff received the following circular:

"I regret to inform you that henceforth No. 8 of the rules of the Académie Nationale de Musique will be strictly enforced.

"This rule expressly stipulates that no artist shall make use of his talents in any other theatre, or at any concert, public or private, in Paris or the provinces, unless with the sanction of the director, under penalty of a fine amounting to one-half a month's salary. As the vacations accorded to the artists have been for the purpose of rest, these holidays must in the future be used for no other purpose, except with the sanction of the director obtained in writing.

Mlle. Louise Grandjean has been singing Brünnhilde in the recent production of "Siegfried" at the Opéra. Madame Acté was originally cast for the part. Grandjean, without notifying the director, accepted an engagement to sing the "Damnation of Faust" with Colonne's Orchestra at Rouen on March 4, the day after receiving the above circular. She did not dare to break her engagement at Rouen, although the director of the Paris Opéra offered to pay her forfeit at the first named town. The singer kept her engagement at Rouen, and has to pay a fine of 1,000 francs (\$200) for doing so.

Program for the week: Monday, "Samson et Dalila"; Friday, "Faust"; Wednesday and Saturday, "L'Africaine."

At the Schola Cantorum of Paris—an institution dedicated to the study and performance of the severer forms of classic music, vocal and instrumental—was recently given a concert for the opening of the new organ of the Schola. On the program was Handel's Concerto in B flat, for organ and orchestra, and a cantata by S. Bach. The organ was played with his usual skill and authority by Guilmant. The orchestra and chorus were conducted by Charles Bordes, director of the institution.

At the Opéra Comique they are actively rehearsing the "Pelléas and Melisande" of Debussy, both taken from the drama by Maeterlinck. One of the artists engaged, speaking of the music, said: "It is exceedingly difficult to learn, but when known the music, I think, will make one

continuous line of melody, which will evidently be the revealing of a new form of art." Well, we shall see! At the same house they are also studying "Titania," by Georges Hüe. The personnel of the Opéra Comique is kept constantly at work, either studying new pieces to be mounted, or rehearsing other roles in the old list. Many people think that the life of an opera singer is all applause and bouquets. Those engaged at the second lyric theatre of Paris do not find it so.

Program for the week: Monday, Thursday and Saturday, "Le Roi d'Ys"; Tuesday, "La Vie de Bohème"; Wednesday, "Grisélidis"; Friday, "Louise."

Operetta has in France a very eventful existence. The genre, peculiarly French, has not failed to please, but the later works in the genre have. This is proved by the expensive works produced at certain houses which the public will not accept. These houses in Paris are continually reviving "Rip," or "La fille de Madame Angot," or some other of the old favorites, until another novelty, generally unsuccessful, can be gotten ready. The Gaité, a very large theatre, which has for a number of years been the great home of this class of musical plays, after producing several consecutive failures this season, has again advertised a revival of Planquette's tuneful "Rip Van Winkle." On the other hand, the Bouffes Parisien Theatre, where operette used to reign, changed the character of its performance on the advent of its new manager, Leneka. The new departure was a complete failure. The house has again, however, returned to its former line, and this time has secured what promises to be a favorite with the public. The work is more opéra comique than operette, and for "By Order of the Emperor," the title of the new work, have been engaged several singers accustomed to use their talents in much larger spaces than the Bouffes Parisien. Melchissédec, for instance, was for several years at the Paris Opéra, and is even professor of opera at the Conservatoire. Mlle. Mello was at one time member of the Opéra Comique, and so on. The book is clean; the music, by Justin Clérico, is bright, clear and well scored, and not more reminiscent than several other works of the kind which have had long runs.

DE VALMOUR.

Erskine Porter in Philadelphia and Washington.

ERSKINE PORTER, the boy soprano, has just returned from another successful tour. In Philadelphia, on the 9th, he was the soloist at a musical service given by the combined choirs of St. Peter's and St. Luke's and Epiphany Episcopal churches, at the latter church. He sang "I Will Extol Thee," by Costa, with great sweetness of tone. On the 12th Master Porter sang at a musicale, giving the whole program himself. His numbers were "May Morning," by Denza; Miss Gaynor's "Slumber Boat," "An Open Secret," Huntington Woodman; "Hush, Little One," Bevigani; "Air from Jocelyn," Godard; "The Swallows," Cowan, and "Ave Maria," Howland. Among the prominent people present were Professor James, president of the Northwestern University of Chicago, and Mrs. James, and Professors Gibbons and Adams, of the University of Pennsylvania, who expressed their great pleasure in the lad's wonderful singing and charming personality. He also sang while in Philadelphia for a number of the leading musicians, who heartily indorse him. Dr. H. A. Clarke, professor of musical science in the University of Pennsylvania, writes of him: "His voice is pure and sweet, his intonation faultless, and his style and execution are remarkable for one of his tender age."

In Washington, on the 21st, at a musicale there, Master Porter's numbers were "A Merry Brown Thrush," Dudley Buck; "Wouldn't that Be Queer," Mrs. H. H. A. Beach; Bevigani's "Hush, My Little One," "Slumber Boat," Gaynor; "Gin Ye Could See Her," Jules Jordan; "An Open Secret," Huntington Woodman, and Denza's "May Morning." A number of the leading musicians of the city were among those present and expressed great delight in the wonderful musical ability shown by this little fellow. On Saturday afternoon of the 22d Master Porter sang at the sixth Lenten organ recital at St. John's Episcopal Church, given by H. H. Freeman, the organist.

On Sunday, 23d, Master Erskine gave two solos at Gunton Temple Presbyterian Church. The same day he sang at the evening service in Calvary Baptist Church, giving by request his lovely morning solo, "Hear Us, Oh Father!"

Master Porter is booked for a large number of engagements this spring, and on July 1 leaves for his Western tour.

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MUSICAL PEOPLE.

Miss Rose Belle Smith is organist at the Christian Church, and prominent in musical circles of Charlottesville, Ind.

Miss Ellsworth has been chosen vocal instructor at Brownell Hall, Omaha, Neb., to take the place of Miss Burnham.

A piano recital was given in Galion, Ohio, last week by two of Miss Bessie Todd's pupils, Miss Erma Helmuth and Margaret Shephard.

Miss Harriet Becker has resigned as contralto of the First Presbyterian Choir, Omaha, Neb. Miss Helen Peck takes her place in the choir.

A piano recital was given March 17 at Dallas, Tex., by Miss Maude Gillespie, assisted by Miss Juanita Blair and Mrs. Jules D. Roberts, accompanist.

A vocal recital was given by Miss Marietta March, assisted by Miss Alice Rich, pianist, and Mr. Raymond, violinist, at Winter Park, Fla., March 14.

A vocal recital was given by Miss Luna Horton Dickson, of Media, Pa., in the concert hall of the Broad Street Conservatory of Music, Philadelphia, March 12.

Robert H. Prutting gave a piano recital at Hartford, Conn., recently. He was assisted by Miss Gertrude C. Laidlaw, with Mrs. Harriet Crane Pitblado as accompanist.

The eighth organ recital in Gethsemane Church, Minneapolis, Minn., took place March 9, with Wm. J. Hall, organist, assisted by Miss Edna G. Daveson and J. Austin Williams.

At the Collingwood, Toledo, Ohio, a program was presented on March 17 by the Schubert Trio, Rudolph Speil, Miss Mary Willing, Philip Steinhauser and Mrs. Corinne Rider-Kelsey.

A quartet composed of Mrs. Flora Philleo, Mrs. Parthenia Neely and Mr. Hazelton, of Omaha, Neb., and Mr. Haverstock, of Council Bluffs, sang at a concert in Ashland last week.

Marshall's Band, of Topeka, Kan., gave their nineteenth annual concert Tuesday, March 18, at the Auditorium, assisted by the Jensen String Trio, the Ladies' Quartet, the Washburn Quartet and Carl Wm. Wood, violinist.

Miss Schuster and Mr. Pease have just given their seventh piano recital in their studio at Grand Rapids, Mich. Miss Nellie DeYoung, Miss Minnie Beckwith, Miss Winifred Pease, Mr. Tenhaaf and Miss Blanche Fulle took part.

Perley Dunn Aldrich, of Rochester, N. Y., had three evenings of song this season, a Schumann one in February, Brahms on March 17, and on the 31st there was a miscellaneous program. Miss Parkinson acts as accompanist.

A piano recital was given by Miss Endora W. Billingsley at Lake Erie College, Painesville, Ohio, recently. Miss Billingsley was assisted by Miss Anna M. Monroe, Miss Maude O. McConnell, Miss Alta J. Charter, Miss Sadie Grace and the Glee Club.

A piano recital was recently given at Brownell Hall, Omaha, Neb., by Misses Lou Young, Edgarda Lyman, Lillian Oberfelder, Neva Thompson, Grace Krumbach, Elizabeth Talliaferro, Clara Francis, Olive Patterson, Ruth Evans, Elizabeth Davis, Elizabeth Sweet, Gussie Bevans, Bonnie Prichard, Louise van Giesen, Mabel

Perry, Gertrude Ernst, Katharine Richards, Leland Burks and Katharine Munger.

The Chicago Symphony Orchestra, Adolph Rosenbecker conductor, gave a concert at El Paso, Tex., March 13, at Myar's Opera House before a large audience. It was one of the most enjoyable concerts ever given there. The soloists were Mme. Ragna Linné, E. C. Towne, Jan Van Oordt and Franz Wagner.

One of the best musical programs ever presented to a Madalin (N. Y.) audience was given by Mr. Feroe and Miss S. Minkler, of Madalin; Miss Thompson and Miss Sowne, of Annandale; Mrs. W. Burnett and Miss Carnright, of Red Hook, and Miss Blanche Pitcher, of Upper Red Hook, last week.

On March 21 the choir of the High School, Hartford, Conn., under the leadership of R. P. Paine, gave a concert. The choir of 240 members was assisted by Mrs. Martha L. Roulston, Herbert L. Maercklein, and Frederick H. Kenyon, and an orchestra of seven pieces. The choir sang Longfellow's "Wreck of the Hesperus," music by Anderton; the "Soldiers' Chorus" from "Faust," and the "Peasants' Wedding March," by Soderman.

March 13, at the School of Music, Danbury, Conn., Mrs. F. S. Wardwell's vocal pupils gave a program. They were assisted by Misses Doris Thielcke and Annie Rogers, pianists, and Miss Fannie Close, violinist. Miss Ella Hickok sang two numbers, as did also Miss Ethel Davis, Mrs. S. W. Oley and Mrs. C. D. Parks, and there were solos by Miss Dora Barnum, Miss Anna Harmon, Miss Agnes Small and Nelson Merritt. Piano solos were given by Miss Thielcke and Miss Rogers.

The series of Lenten musical services given at Trinity Memorial Church, Binghamton, N. Y., was concluded on Palm Sunday afternoon, when Dubois' "Seven Last Words of Christ" was sung. The vested choir of men and women, numbering forty voices, have done excellent work in this series, and the immense congregations present testified their appreciation of it. The choir is under the direction of N. H. Hoerner, choirmaster, and Mrs. Gertrude Scott Matthews is the organist. The soloists on Palm Sunday were Mrs. Georgia Moore Doughty, soprano; Dr. Edward Gillespie, tenor, and C. F. Hess, baritone.

A special and elaborate musical program was arranged by the organist and choirmaster, Prof. Samuel B. Belding, for the First Reformed Church, at Albany, N. Y., on Easter. Prof. Belding's connection as organist of the First Reformed Church, at Albany, N. Y., covers over a quarter of a century. In all these years his desire has been to put before the music loving people such a high class of work as to win praise and merit, and his selection of this program shows great musical taste on his part. The soloists are all well known throughout the upper part of the State, and a chorus of forty-five voices ably assisted him in the production of the work. The quartet choir is composed of Mrs. G. Douglas Winne, Miss Mayo Cookingham, J. B. Hutchings and Wm. M. Newton.

EDWIN VAILE MCINTYRE.—Edwin Vaile McIntyre, organist of the Second Baptist Church, St. Louis, a leading teacher of piano, organ and musical theory in that city, a former pupil for five years of E. M. Bowman, of Steinway Hall, is giving a series of artistic and interesting musical services in the church which he serves, the selections being drawn from the standard oratorios. The choir of the Second Baptist Church has long been recognized as one of the best in St. Louis, and Mr. McIntyre has established himself as a leader and performer of sterling accomplishments.

S. C. BENNETT.—Owing to numerous applications from professional singers, S. C. Bennett will remain in New York and teach during the summer months. His studio is at Carnegie Hall.

"MOZARTA" INSTEAD OF "SONATA FORM."

Editors The Musical Courier:

I HAVE been saying, in my talks preceding my recitals throughout the country, and repeatedly in addressing my audiences at the Brooklyn Institute, something which I wish to say to the larger musical public reached by your circulation. It is that we ought to have a better term to designate the leading and most important movement of a sonata than either "first movement" or "sonata form." The movement indicated by these names is often not first in position, and still more frequently it is the form employed for several of the movements. It hardly seems grammatical to state that "The first movement of this work is its third movement," or, that "The first, third and fourth movements of this sonata are first movements," yet if one bears in mind that "first movement" is a technical name for a peculiar form, the statements may be perfectly correct. Nor does it seem any better to speak of that as "sonata form," which is only the form of a part of a sonata. I think all authorities agree that a sonata is a piece in several movements; how, then, can one movement present sonata form?

In casting about for an improvement upon these names I remembered that scientists have frequently immortalized the names of great men by putting them to practical use in the nomenclature of the subjects in which they have won distinction. We hear much of amperes, volts, farads, Addison's disease, Pott's fracture, Wharton's ducts, Galenical preparations, and even—although they are hardly scientific terms—of gerrymandering and boycotts. All these words are derived directly, some of them evidently, from proper names. Why, then, should not musicians follow the precedent thus established and honor a great man by using a term constructed from his name where a name is greatly needed? Mozart did not create or fix the so-called sonata form—nobody has done or will do that—but no other name is more certain of mention when the history of sonata development is under discussion, and no other name lends itself more readily to use as a common noun. I propose, then, that the principal and characteristic movement of a sonata be henceforth named the "Mozarta." Will you spread abroad the suggestion?

HENRY G. HANCHETT.

THE SINFONIA YEAR BOOK.

THE official year book of the Sinfonia fraternity has just been published. The first National Sinfonia Convention takes place in Boston from April 16 to 20. The delegates are Mr. Stone, of Alpha; Goldmark, of Delta; Williams, of Delta; Meaker, of Beta; Mills, of Alpha; Morrison, of Delta; Hall, of Alpha; Witzemann, of Beta; Combs, of Beta; Burrell, of Alpha.

The supreme governing council has as its supreme president Ossian E. Mills, of Alpha. Alpha Chapter is in Boston, Beta Chapter is in Philadelphia and the Delta Chapter in Ithaca. The Beta Sinfonia Quartet consists of Edmund Thiele, violin; Wilson H. Pile, violin; Luther Grimes, violin, and Dr. S. R. Meaker, cello. Percy Jewett Burrell is the editor of the Sinfonia Year Book. George W. Chadwick is an honorary member of Alpha Chapter, so is Benjamin Cutter, so is Louis C. Elson, as well as William H. Dunham, Emil Mahr, Carl Stasny and Henry W. Wilder. Of Beta Chapter as honorary members there are Gilbert R. Combs, Leopold Godowsky and Herbert W. Green. The membership is 146.

MARY DOROTHEA PEARCE.—Miss Mary Dorothea Pearce, solo soprano of the Irvington Presbyterian Church, Irvington, N. Y., will give a concert in the First Reformed Church, Yonkers, Thursday evening, April 3.

Miss Pearce will have the assistance of Miss Eva L. Quintard, contralto; John Avery, tenor; Alfred Nicolarius, basso cantante; Will C. MacFarlane, organist, and Albert N. Carhart, accompanist.

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Temple Choir Festival Concert.

CASTER, a movable feast, fell somewhat early this year, and this doubtless was the cause for some confusion in the minds of those who planned four important concerts in Holy Week, two on Holy Thursday night. This was all in strange contrast to "gay" and "wicked" Manhattan, which was musically quiet. Kubelik set the pace in Brooklyn with his recital at the Academy of Music Monday night. Wednesday evening the Associate Alumnae of the Adelphi Academy gave a recital, also at the Academy of Music, at which Madame Schumann-Heink and David Bispham sang. Holy Thursday night Plunket Greene sang before the Brooklyn Institute at Association Hall, and on the same evening the Temple Choir gave its annual festival concert at the Baptist Temple, corner of Third avenue and Schermerhorn street. All four concerts were huge successes financially, musically and socially. As several hundred singers and about forty instrumental performers participated in the concert by the Temple Choir, it seems but fair to review that event first.

Edward Morris Bowman, the organizer and conductor of the Temple Choir and the Temple Orchestra, possesses in a remarkable degree the genius of leadership. For a dozen years the writer has had an eye on the musical interests of Brooklyn, and during that time has witnessed the rise and fall of various musical companies, choruses, associations and organizations formed under other titles. If anyone cares to take the trouble to study the reason for disbandment he will find that lack of a leader was the cause. A man who aspires to lead a musical society must, in addition to his recognized musical accomplishments, possess a keen knowledge of human nature, and in his administration of affairs apply a policy broad, charitable and progressive. "The green eyed monster," that frequently creeps into the souls of the world's greatest artists, is just as rampant in the ranks of obscure musicians. One solo of four measures has been known to wreck a choir. But the enthusiasm which greeted Mr. Bowman last Thursday night plainly showed that the relations between leader and singers continue harmonious, and, after working together for seven years, this speaks well for both sides.

The annual festival concert is an event looked forward to by the entire church membership. In one branch or another more than half of the members of the church and congregation are interested in the choir and contribute to its support. The names of the patrons published in the official program for the annual concert take up two pages of space. Following his plan of previous years, Mr. Bowman prepared a novelty for this year's concert, a new cantata by Sir Frederick Bridge, organist and choirmaster of Westminster Abbey, London. The score was written as a setting for Sir Samuel Ferguson's poem, "The Forging of the Anchor." The cantata is written for bass solo, chorus and orchestra. The soloist for the Temple Choir concert was Herbert Witherspoon. The performance of the new work was spirited on the part of the choir and chorus, and Mr. Witherspoon sang his solos and the one recitative with

dignity and breadth and with that refined, appealing quality of voice that makes the singing of serious music impressive. About the music of the cantata it is not possible to write enthusiastically. All the rules of composition have been carefully considered by the composer, but one listens in vain for a gleam of inspiration.

Before the cantata was sung the following program was presented:

Overture to Shakespeare's Comedy, The Merry Wives of Windsor	Nicolai
The Temple Orchestra.	
Four-part song, Merrily O!	West
The Temple Choir.	
Recitative and air from Judas Maccabeus, Arm! Arm! Ye Brave!	Händel
Herbert Witherspoon.	
The Surprise Symphony, No. 13	Haydn
The Temple Orchestra.	
Love Me or Not	Secchi
When All the World Is Young, Lad	Noyes
Bessie May Bowman.	
The Soldiers' Chorus, Faust	Gounod
Gentlemen of the Temple Choir.	
With orchestral accompaniment.	
Grand Doric Toccata (for organ)	Bach
Intermezzo (new)	Hollins
E. M. Bowman.	
Spring Madrigal, Gather Ye Rosebuds	Blumenthal
The Temple Choir.	

The singing of Miss Bessie Bowman proved one of the agreeable surprises of the concert. The writer, who



SIR FREDERICK BRIDGE.

was obliged to divide the evening between Association Hall and the Baptist Temple, arrived at the latter place while Miss Bowman was singing her last song. Since last year, when the young contralto made her debut, her voice has gained in volume, and that without sacrificing its sympathetic quality. And to-day she sings with more warmth and the control that comes of experience. Although the program was long the audience recalled her several times and compelled her to sing again, and she sang to the delight of her admirers, "I Wonder Will He Come Again," by Korbay.

Mr. Bowman got a rousing reception after his masterly organ solos. He is a man of judgment, and was loath to play an encore, but it had to be, and he played a transcription of "Rocked in the Cradle of the Deep," in which he produced wonderful effects, recalling a storm at sea. However, it would be wiser in the future to omit turning out the lights. Realism of that sort is hardly safe in a crowded auditorium.

Until the roof of the Baptist Temple is raised a score or

more feet higher it will be impossible to get the best results from the splendid choral work of Bowman's singers. It is little short of marvelous what he has accomplished. The playing of the orchestra is highly creditable, but the brasses must be curbed and learn to play in tune. The orchestra closed the concert with the overture to Thomas' "Raymonde."

Following are the names of the choir, arranged according to rank:

Soloists—David M. Bothwell, Bessie M. Bowman, Theo. B. Cornell, Mrs. Hans Clausen, Grace P. Durbur, Wm. F. Downs, August Ericson, F. William Herr, Mrs. Myra Mockridge, Mrs. C. E. Marshall, Cora G. Shepardson, Dr. W. I. Southerton.

Seniors—Fred. W. Bossert, Peter Roff Brown, Hans Clausen, Herman Cohen, G. Howard Estey, Samuel R. Estey, Mrs. W. D. Hohenstein, Charles L. Jones, Isabella Langston, Alex. E. Melville, Fred. T. Meilby, Mabel F. Parker, Beatrice Roderick, John W. Ryan, Mrs. Joseph Schmidt, Robert Scott, Ernest Staudinger, H. P. Toombs, Alice E. Thompson, R. D. Tupper, Cora M. Vandergrift, Edith Wardley, Louise R. Williams, Mrs. Frances M. Wright, Peter F. Watt, Wm. C. Watt, Irene Margaret Zippey.

Juniors—Margaret H. Atherton, Estelle H. Beebe, Josephine F. Boyles, Gertrude M. Brown, Alma Belle Clapp, Mr. and Mrs. S. Clayton, Maude S. Conrad, John Cherie, Anna G. Davis, Mrs. J. R. Deeble, Emma F. Edmunds, Chas. J. Landgraff, Kate M. Lyon, Bertha L. Mathews, Carrie R. Maley, Gertrude Marshall, Fannie E. Mealey, John Nelson, Bessie Lake Neefus, John E. Orchard, Louis S. Odell, Charles R. Platt, Grace M. Pryme, Blanche L. Estey, Carrie L. Estey, David P. Erglis, Joseph W. Ferguson, Marie L. Giles, Peter N. Gifford, John R. Grimshaw, Jr., Martha A. Gardner, Ruth A. Hall, George H. Hinck, Johanna A. Imroth, Frederick Keller, Ella A. Ross, Adelaide E. Ross, Florence Rourke, Phoebe E. Skidmore, Edna Smith, Ella Welch, Emma D. Woods, S. S. Wood, Mrs. Grace M. Watt, Mamie C. Welz, M. Jennie Wilson.

Choristers—Annie F. Anderson, Hilma C. Anderson, Eliza J. Aiken, Mary B. Adams, William H. Adams, Mary Boyce, Katherine H. Bahntge, George A. Blackburn, William D. Brown, Joseph H. Barton, Louise H. Brussel, Abbie Black, Georgiana Black, Daisy M. Bogart, Emily M. Byrne, Muriel Crozier, Maude Crozier, John E. Cooley, Dorothy C. Cook, Helen Dreghorn, Matilda von Dessauer, Wm. F. Dougherty, Bessie Deming, Ernest R. Ebel, Louis H. Ebel, Anna Foerster, Pauline Fleiner, Helen Fordham, George M. Falion, Daisy L. Gilbert, Helen E. Gee, Carrie L. Giles, Florence E. Gladwish, Robert N. Hallock, William Henry Hamblen, Mamie J. Holmes, Josie Henderson, Susie Henderson, George H. Howell, Aubrey F. Holbrook, Anna E. Holbrook, Ella M. Reid, Charles L. Rogers, Nellie Sables, Harry P. Shrimpton, H. B. Skidmore, Daisy Smith, Maude E. Sands, Albert H. Stevenson, Harold W. O. Schmidt, W. S. Tompers, Zelinda N. Hester, Elwood M. Holsten, Arthur Hagan, Lena M. Hauth, Albert Janson, Lena P. Johnson, Mary E. Kroger, Harriet F. Knowlton, Fred. Keats, George W. Knight, Garfield Kemp, Nellie Lienau, Lizzie A. Laird, Edwin F. Lewis, Helen M. Landgraff, Sadie E. Lansing, William Lean, William Libby, Lillie M. Lisk, Margaret Mealey, Adelaide A. Martin, Bessie McPeck, Robert S. Muller, Jr., Clara L. McCreery, Mrs. E. W. Morrow, Frank H. Munkenbeck, Jr., George Moore, George Neilson, Dorothy V. Noelte, Mrs. Grace A. Owens, Frank E. Odell, Hannah R. Pakenham, Emma Papenmeyer, Jennie Pearsall, Edward O. Parker, Jennie E. Phillips, Edith M. Rudd, Helen Ryan, Arthur Rice, Herbert M. Ross, Emma A. Roberts, Mrs. Emma J. Tobey, Mabel A. Thake, Mrs. Carrie H. Watt, Rufus L. Weaver, Mamie E. Wetmore, Letitia M. Woods, Robert A. Williams, Charles Worrall, Robert Worrall, Anna N. Watson.

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Viola—John Liden, W. H. Kruse.
Cellos—O. H. Anderson, Franklin G. Munro, Frank A. Rexford.
Contrabasses—Charles Ostrander, George S. Abrams.
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PLUNKET GREENE SINGS BEFORE THE INSTITUTE.

A large audience assembled at Association Hall last Thursday evening to hear Plunket Greene, the popular Irish baritone. Miss Mary Williamson, a pianist of the Amazonian school, assisted in this program:

Grande Gigue.....Hässler
Etude.....Liszt
Miss Mary T. Williamson.
Group of songs—
Plaisir d'Amour.....Martini
Ecoute d'Jeanette.....Dalayrac
Litanei.....Schubert
Erlkönig.....Schubert
Abschied.....Schubert
Auf Flügeln des Gesanges.....Mendelssohn
Feldensamkeit.....Brahms
Vergleiches Ständchen.....Brahms
The Sands o' Dee.....F. Clay
King Charles.....M. V. White
Plunket Greene.

Melodie.....Moszkowski
Barcarolle, A minor.....Rubinstein
Tarentelle.....Alfred Grünfeld
Miss Williamson.

Group of song (Traditional Melodies)—
Mourning in the Village Dwells (Hungarian).
(Arranged by F. Korbay.)
Speed On, Engine (Hungarian).
(Arranged by F. Korbay.)
O, Ye Dead.
(Arranged by C. V. Stanford.)
Eva O'Toole.
(Arranged by C. V. Stanford.)
Over Here.
(Arranged by Charles Wood.)
Trottin' to the Fair (Irish).
(Arranged by C. V. Stanford.)
Quick! We Have but a Second.
(Arranged by C. V. Stanford.)
The Jug of Punch.
(Arranged by Charles Wood.)
Mr. Greene.

Mr. Greene sang with his usual expressiveness, and particularly in the Brahms songs and in the traditional melodies evoked great applause. As an interpreter of ballads he belongs in the first rank of singers. His voice was not altogether in the best condition, nevertheless, his singing delighted where that of more perfect voices would fail to please. A singer must think, and Mr. Greene is a thinker. As THE MUSICAL COURIER published a lengthy review of one of Mr. Greene's recitals in Mendelssohn Hall, and to-day publishes on another page a report of his second concert at Mendelssohn Hall, there is no need here of further analysis. Victor Harris played Mr. Greene's accompaniments in a way that showed singer and accompanist were sym-

thetically inclined one toward the other. Miss Williamson played her first solos strenuously, and as the writer did not hear her second number it would hardly be fair to give a criticism of her performance.

THE ADELPHI SONG RECITAL.

The young women and matrons of the Adelphi Academy Associate Alumnae are to be congratulated for the character of the entertainment they arranged for the benefit of their association given in the Academy of Music. Both Madame Schumann-Heink and Mr. Bispham are popular in Brooklyn. This was the program:

Aria from The Seasons.....Haydn
Evening Song.....Beethoven
I'm a Roamer (Son and Stranger).....Mendelssohn
David Bispham.
Ave Maria.....Schubert
Liebesbotschaft.....Schubert
Haiderölslein.....Schubert
Der Doppelgänger.....Schubert
Madame Schumann-Heink.
Pilgrim's Song.....Tschaiakowsky
Im Herbst.....Franz
Mein Mädel.....Brahms
The Two Grenadiers.....Schumann
David Bispham.
Der arme Peter.....Schumann
Three songs from the Cycle (Dichterliebe).....Schumann
Madame Schumann-Heink.
The Fairy Lough.....Stanford
A Broken Song.....Stanford
Johnen.....Stanford
David Bispham.
Scene and aria from Act IV. of Prophet (Prison Scene).....Meyerbeer
Madame Schumann-Heink.

Both singers have been on the sick list, but in the case of Madame Schumann-Heink no trace of indisposition remains. She was in splendid voice. Both artists were obliged to add encores. The contralto sang the "Drinking Song" from "Lucretia Borgia" after the Schumann group. The committees in charge of the recital were:

Alumnae Fund Committee—Miss Rebecca Lane Hooper, chairman; Miss Theodora Goldsmith, Miss M. Louise Mayhew, Mrs. Wilford Watters and Miss Katherine Whitney.

General Assistant Committee—Miss Stella Blatchford, Marian Davol, Miss Cora B. Slowden, Miss Grace Lidell Tuttle and Miss Alice Wheeler.

BEARDSLEY PUPIL PLAYS FOR THE CHICOPEAN.

J. C. Kunz, a very promising pupil of Mrs. William E. Beardsley, played the D flat Etude by Liszt at the Chicopean anniversary reception last week. The young man opened the musical program, and his playing was a credit to him and his gifted teacher. Mr. Kunz expects to give a recital at Toledo, Ohio, his home, during the early part of the summer.

PADEREWSKI'S RECITAL.

Paderewski played this program at his recital at the Academy of Music, Monday night:

Sonata quasi una Fantasia, No. 2, op. 27.....Beethoven
Three Songs Without Words.....Mendelssohn
Etudes Symphoniques.....Schumann
Nocturne, G major.....Chopin
Scherzo, B minor.....Chopin
Valse, op. 64.....Chopin
Two Chants Polonaise.....Chopin-Liszt
Barcarolle.....Rubinstein
Polonaise, E major.....Liszt

Comments will be found on another page.

HOFMANN-KREISLER-GERARDY.

Here is the program which the trio of virtuosi will play at the Academy of Music on April 10:

Sonata for Piano and Violin, F major.....Grieg
Josef Hofmann and Fritz Kreisler.
Aria.....Bach

La jeune mere.....Schubert
Am Springbrunnen.....Davidoff
Jean Gérardy.
Variations Serieuses.....Mendelssohn
Josef Hofmann.
Concerto, D minor, No. 4.....Vieuxtemps
Fritz Kreisler.

Trio, B major, op. 52.....Rubinstein
Josef Hofmann, Jean Gérardy and Fritz Kreisler.
Polonaise, A flat.....Chopin
Berceuse.....Chopin
Barcarolle.....Rubinstein
Overture, Tannhäuser.....Wagner-Liszt
Josef Hofmann.

SOUSA'S CONCERT.

The Sousa concert at the Academy of Music last night (Tuesday) will be reviewed next week.

HOCHMAN PIANO RECITAL.

Arthur Hochman, the gifted young pianist, will give a recital at Wissner Hall, Wednesday evening, April 9. His program follows:

Fantaisie, C major, op. 17.....Schumann
Alceste Caprice sur les Aïres de Ballet.....Gluck-Saint-Saëns
Sonata, A major.....Scriabin
Nocturne, op. 62.....Chopin
Valse Brillante, No. 2.....Chopin
Polonaise, op. 53.....Chopin
Etude.....Paganini-Liszt
Capriccioso.....Hochman
Staccato Etude.....Scharwenka
Midsummer Night's Dream.....Mendelssohn-Liszt

KOEMMENICH ELECTED CONDUCTOR OF THE PHILADELPHIA JUNGER MAENNERCHOR.

Louis Koemmenich, the musical director of the Brooklyn Saengerbund and the New York Heinebund, has been elected conductor of the Junger Maennerchor, of Philadelphia. Mr. Koemmenich has resigned from the Heinebund, but will retain for this year his position with the Brooklyn Saengerbund. He will make weekly trips between Brooklyn and Philadelphia in order to direct rehearsals and concerts of both societies. The date of the first Philadelphia concert is May 11.

HANCHETT LECTURE RECITALS ON "MUSICAL CONTRASTS."

Dr. Henry G. Hanchett's fourth course of lecture recitals will begin Monday afternoon, April 7, at 4 o'clock. The remaining dates in the course are April 14 and 21, at 4 p. m., and on April 28 at 8:15 p. m. On the last date a somewhat more elaborate program will be given. At the instructive lecture recitals Dr. Hanchett is assisted by his advanced pupils. Last Monday afternoon (March 24) Dr. Hanchett's pupil, Miss Ina Martin, of Yazoo City, Miss., played two solos, both works by Schumann. Miss Martin will play again next Monday afternoon, April 7, when the sub-topic will be "Contrasts in Clearness." April 21 the sub-topic will be "Contrasts in Personality" and on April 28 "Contrasts in Popularity." The program for the last lecture recital, April 28, will include two of Liszt's Symphonic poems, and in the performance of these Dr. Hanchett will have the assistance of Mrs. Stuart Close and Mrs. Elbert H. Gammons. Dr. Griggs will be the lecturer on April 14, and his subject will be "American Song Writers." Dr. Hanchett will assist his colleague in the illustrations.

WHEELER FREE LECTURES.—J. Harry Wheeler will begin his spring course of five lectures upon "How to Educate the Male and Female Voice" on Thursday afternoon at 3 o'clock, April 3, at 81 Fifth Avenue, corner of Sixteenth Street. These lectures are free, and every vocal student should avail himself of them, given as they are by such an eminent and experienced voice teacher as Mr. Wheeler.

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Boston, Mass., March 30, 1902.

TO-NIGHT Haydn's "Creation" will be given, with Mrs. Emma Juch, Ben Davies and Mr. Baernstein as soloists. The society will have the assistance of an orchestra from the Boston Symphony Band.

On the evening of April 8 the Cecilia Society will give Massenet's oratorio of "The Promised Land," the first time in America. Miss Marguerite Lemon, Lloyd Rand and Heinrich Meyn will be the soloists. The appearance of Mr. Rand is eagerly anticipated because of his excellent record abroad.

The nineteenth concert of the Boston Symphony Orchestra last night presented the following program: Overture to "Medea," Cherubini; Concerto in A minor, for piano, Grieg; "Good Friday Spell," from "Parsifal," and Saint-Saëns' Symphony in C minor, with organ and piano parts additional. Miss Augusta Cottlow was the soloist and Wallace Goodrich was the organist.

Miss Cottlow made a marked success with her musician-like, confident and strong presentation of the Grieg Concerto. Nor was she wanting in the more poetical parts of the work. She was recalled with enthusiastic applause for her highly artistic interpretation.

The orchestral accompaniment was very happily conducted by Gericke, who also was successful with the Cherubini Overture and the "Parsifal" selection, although at the very end of the latter the wind instruments came in grossly loud instead of in a mere breath. A blow upon the bass drum could not have been more disturbing to the situation.

In the Saint-Saëns Symphony Gericke fell back into his now customary way of paying no heed to the expression of the music. This symphony is not an inspiration by any means, but rather a splendid job in the display of the rare skill of the composer as a musician and orchestral scorer.

The first movement depends for what interest it may possess upon the delicacy of its presentation. To this absolute requisite Gericke paid no heed and turned the reading into a loud and coarse distortion of the composer's intention.

The second part of the symphony, which calls for a more liberal display of power, found no contrasts in re-

poseful periods. In fact, the whole work was merely loud, louder, loudest in its general effect.

In an artistic sense such playing is simply scandalous.

Think of how the taste of the audience is being vitiated by such displays of heedless disregard of the expression of the composition!

What can possibly account for this degeneracy of Gericke?

During his first period as conductor of the orchestra he was a marvel in his devotion to the expression of the composer's music. He was faithful to the last degree in reproducing the indicated contrasts of the author's score.

What has come over Gericke?

On the afternoon of March 25 Emma Calvé gave a concert of French folksongs and popular airs at Symphony Hall, assisted by Mr. Gilibert and Mr. Salignac.

Inherently Calvé has a voice of beautiful quality, but it has been abused until it is sadly degenerated. She has little or no command of the vocal art. On this occasion she sang her native songs with an emotional expression that was as heartfelt as it was dramatically significant.

In this respect she found a worthy rival in the efforts of Mr. Gilibert, who was the more interesting because he combined quite a degree of skill as a vocalist with a performance that was a most sensitive and touching display of each and every emotion involved, an effort of delicacy and refinement in dramatic expression that was gratifying in the extreme.

Regardless of the foreign tongue employed, his performance impressed itself vividly upon his listeners. He was rewarded with enthusiastic applause.

Mr. Salignac was always dead in earnest with what he essayed, but his bad vocalization destroyed whatever of sentiment he may have attempted in characterizing his different numbers.

No English translation of the songs was printed, and so the audience was mostly in the dark as to the meaning of the French text employed. There was a good-sized audience.

The first of the Eaton-Hadley Trio concerts took place at Huntington Chambers Hall on the afternoon of March 27. This association is composed of Louis Eaton, violin; Arthur D. Hadley, cello, and Mrs. Tessie Downer-Eaton, piano. Miss Olive Cook, soprano, was the vocalist on this occasion. The program embraced Hummel's Trio in E flat, op. 93; the B flat Trio of Rubinstein, op. 52, and a group of Miss Margaret R. Lang's songs.

The performance of the concerted pieces was admirable

in most every respect. There was no attempt to create a new and striking reading of the works, the players being content to render the music as the composer has indicated. Both Mr. Eaton and Mr. Hadley can be praised for good intonation, a skillful handling of their instruments, and an artistic presentation of their part in the work.

If any criticism was to be made it might suggest that the violin should be more dominant and the piano less so, which would equalize the concerted effort.

Mrs. Eaton is fluent and has some execution, and her playing is confident and expressive.

Miss Cook has a pleasant voice and sang her songs in a simple, unpretentious manner.

The second concert will take place April 3, when a Beethoven and a Volkmann Trio will be played, and L. B. Merrill will be the vocalist. The third concert will be on April 10, when a Trio by Schubert and one by Saint-Saëns will be played and Miss Lena Little will sing. These concerts offer an excellent opportunity for students to become acquainted with these trios by the respective famous authors presented.

Hofmann, Kreisler and Gérardy gave a concert yesterday afternoon at Symphony Hall, which was nearly filled with attentive and applauding listeners.

WARREN DAVENPORT.

Good Friday Music.

UNDER the direction of Richard T. Percy, director of music in the Marble Collegiate Church, an excellent service of music was given in that church last Friday afternoon, beginning at 4 o'clock. The choir consists of Clarence E. Reynolds, organist; Mrs. Etta Miller Orchard, soprano; Mrs. Adele Baldwin, contralto; Mortimer Howard, tenor; Dr. Carl E. Dufft and Charles Feltmann, basses. This choir, with the assistance of the Choral Society of the Marble Collegiate Church, gave "The Crucifixion," by Stainer. Mr. Reynolds played a prelude by Reubke and a postlude by Mendelssohn.

Despite the rainy weather the spacious edifice was filled to overflowing. "The Crucifixion" is an important work, abounding in good music. There are several very effective tenor and bass solos, and the quartets are impressive. These were given admirably by the members of the choir, and the choruses were full and spirited. Under Mr. Percy's direction the Choral Society has reached a high point of efficiency.

J. Lewis Browne.

J. LEWIS BROWNE, of Atlanta, a concert organist in frequent demand, and a promising composer, recently inaugurated the large organ placed in the First Congregational Church, Marietta, Ohio, and the new organ by Hutchings in Trinity Church, Columbus, Ga. He played representative programs to audiences that taxed the seating capacity of both churches. Four new songs by Mr. Browne, "Mors et Vita," "A Serenade," "Betrothal" and "Out From the North an Iceberg Came," have just been issued by the John Church Company. An "O Salutaris" and a "Tantum Ergo," by the same composer, are announced, by J. Fischer & Brother, for immediate publication.

Thiers/Lecture-Recital.

BRIDGEPOR and the surrounding towns are anticipating a great treat on April 9 in the Gérard-Thiers lecture-recital on "The Technic of Musical Expression." Two factions are at war over the matter, one indorsing and the other, while supporting the philosophical doctrine, claim that Mr. Gérard-Thiers does not allow for individual temperament. The outcome will be interesting at all events. Mr. Gérard-Thiers is a splendid thinking artist, and no doubt will fully answer all doubters.



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BALTIMORE.

BALTIMORE, March 30, 1902.

MRS. BLOOMFIELD-ZEISLER gave a recital at Music Hall, Thursday, March 13, under the auspices of the Co-operative Workers, for necessary improvements on Vacation Lodge. She played superbly. The following program was augmented at the close by Schubert-Liszt's "Hark! Hark! the Lark!":

Prelude and Fugue, No. 2, C minor (from Well-Tempered Clavichord, Book No. 1).....Bach
Sonata, op. 31, No. 3.....Beethoven
The Erlkönig (by request).....Schubert
Des Abends (No. 1, from Fantaisiestücke, op. 12).....Schumann
Marche Funèbre (third movement, from Sonata, op. 35).....Chopin
Etude, op. 25, No. 9.....Chopin
Etude, op. 10, No. 5.....Chopin
Scherzo, op. 20.....Chopin
En forme d'Etude, from Deux Arabesques, op. 45 (by request).....Leschetizky
(Dedicated to Mrs. Zeisler.)
Ballade (first movement from Fantaisie, op. 143).....Godard
Renouveau (étude), op. 82.....Godard
Impatience, No. 1, from Spring, op. 57 (by request).....Moszkowski
Valse (Man lebt nur einmal).....Strauss
(Originally composed for orchestra and transcribed for piano by Tausig.)

Within less than twenty-four hours another great pianist was heard here—Harold Bauer, who gave the eleventh Peabody recital.

The following was his unconventional program, almost each number of which was played at the New York first or second recital. Therefore I shall confine my notice to recording that Mr. Bauer played his way straight into the hearts of a large and discriminating audience. The enthusiasm was extraordinary, as befitted such playing. Liszt's "Forest Murmurs" and Rubinstein's Octave Study were added as encores, and the dainty Gluck Gavotte had to be repeated:

Prelude and Fugue in E minor, op. 35.....Mendelssohn-Bartholdy
Fantaisie, in C major.....Haydn
Gavotte (transcribed for piano by Brahms).....Gluck
Etude.....Liszt
Fantaisie in C major, op. 17.....Schumann
Nocturne in F sharp minor.....Chopin
Scherzo in E major.....Chopin
Prelude in A flat major.....Chopin
Variations on a Theme by Paganini.....Brahms

The fifth and last Boston Symphony concert was given before an enormous audience, filling Music Hall, which seats 2,300 people. The program was the least interesting of the series. Nordica was the soloist.

Madame Nordica sang the scena and aria, "Ah! Perfido," Beethoven, and the following songs, "Im Kahn," Grieg; "Serenade," Strauss; "Spring Song," Weil (obligato, Mr. Kneisel); "Waldeggespräch," Schumann.

The last chamber concert by the Kneisel Quartet and Harold Randolph was given Wednesday afternoon, the 19th inst. The program embraced but two numbers, each of unusual length and of great variety of content—Beethoven's Piano Trio in B flat and Grieg's String Quartet in G minor.

The second song recital of George T. M. Gibson was given last Thursday afternoon at Beethoven Hall for the endowment fund of the Beethoven Chorus Class.

Another interesting program was delightfully presented. "A Fateful Holiday," the admirable song cycle of John

Edmund Barkworth, of the Peabody staff, which has before been reviewed in THE MUSICAL COURIER, was sung. Miss Randolph was again the able accompanist.

The French Opera Company from New Orleans gave at Music Hall last week six performances of opera and a sacred concert. The operas sung were "La Juive," "Faust," "William Tell," "Carmen," "The Huguenots" and "Aida."

Miss Eliza McCalmont Woods played for the Recital Club on Saturday afternoon, the 15th. The following program was ably interpreted: Bach, "Tocatta and Fugue," D minor; Chopin, "Nocturne," B major, "Mazurka," B flat, "Ballade," A flat; Grieg, "Peer Gynt" Suite, "Day-Break," "Anitra's Dance"; d'Albert, Gavotte and Musette; Hiller, Andante and Finale from F sharp minor Concerto.

EUTERPE.

IMPORTANT FROM ST. LOUIS.

THE St. Louis *Globe-Democrat* of Sunday, March 23, contained the outline of a plan which is of such importance to musical matters in general and contains so many suggestions that could well be made use of by other cities than St. Louis, that THE MUSICAL COURIER takes pleasure in placing it before its readers. Homer Moore, the author of the plan, has been in St. Louis only four years, but during that time he has been one of the influential forces in revolutionizing the musical life of that city. It was owing to his efforts that the new Odeon was taken up by the public and constructed three years ago. He managed the Choral-Symphony Society (a unique combination of Symphony Orchestra and Oratorio Society) and raised the receipts for the ten concerts given each season from a little over \$5,000 (gross receipts for the year before he took its management) to very nearly \$12,000, a figure, by the way, which it has not materially surpassed since his term of management ceased.

Following are the extracts:

"There is considerable talk about another building to be devoted to musical purposes. Homer Moore, who had much to do with the building of the Odeon, is at the head of the movement. 'There are musical needs that the Odeon cannot accommodate,' he said to a *Globe-Democrat* representative. 'It is essentially and necessarily a concert hall, and were it diverted from that purpose the Choral-Symphony Society, Apollo Club, Morning Choral Club, Thomas Orchestra and the magnificent procession of great artists would be without a home or a place in which to appear in this city. St. Louis has other needs besides a series of fine concerts. It is situated to become a great educational centre. Washington University is to be like 'a light set upon a hill whose light cannot be hid,' not only for St. Louis, but for all this great Central West. St. Louis needs a musical conservatory which shall be able to stand alongside or even become a branch of this great university. A music school has for its object not only the production of capable performers, but especially of appreciative listeners. Music in St. Louis will never thrive, from a business point of view, until more good listeners are created. With these ideas in mind, and with the geographical situation before my eyes, I wish to propose to the musical public of St. Louis a second musical building, as follows:

"That it shall contain an opera auditorium having a parquet and horseshoe of boxes, as does the Odeon; a first balcony, with another horseshoe of boxes, and second

and third balconies, the entire seating capacity to be about 2,900; that this auditorium shall have a stage in every way equipped for operatic performances, including a grand pipe organ, such as can be built for not less than \$15,000; that the street sides of the building on the ground floor be devoted to stores and a recital hall seating 800 persons; that the second floor, over the stores, be devoted to the offices and studios of a first-class conservatory of music, in which all branches of the art, together with dramatic action, modern languages, physical culture, &c., shall be taught; that the remaining floors of the building be divided into offices, studios, club rooms for social, scientific, musical and other societies, and that on the top of the structure there be an auditorium, to seat not less than 1,200 people, to serve in the summer as a roof garden and in the winter as a concert hall; also, that adjoining this building there be another to serve as a dormitory for the young lady pupils of the conservatory, where they may live at a reasonable cost, to be protected from the temptations are to be found in a large city, enjoy such freedom to practice as is not to be found in a boarding house, and by means of a house physician and gymnasium have their physical welfare properly cared for.

"One of the chief features of the plan would be a resident grand opera company singing in English, and producing, according to the traditions and customs of grand opera, the works of the masters."

ALMA POWELL'S SLEIGH RIDE.

It is known that Alma Webster Powell, the American singer, and Eugenio von Pirani, the composer, are giving concerts in Russia. The Berlin *Börsen Courier* of March 9 tells a story of the trip of the artists to Mohilew, a town on the left bank of the Dnieper, which is reached from a railroad station called Orsha by sleigh. A severe snow storm was in progress when the two artists entered the kalesch, or covered sleigh, and their trunks and baggage were placed upon it. Everything passed along pleasantly until darkness, and about 8 o'clock the driver, at a turn of the road, ran into another sleigh, throwing his own into the ditch. Notwithstanding the crying and calls of the inmates, it took an hour before they could open the door and relieve them, and another long interval to get the baggage back upon the sleigh.

This may seem, in itself, a very severe fate, but when we learn that within an hour of this occurrence the same accident was repeated, the sleigh being again overturned into a ditch, one can imagine the severity of the experience. On this second occasion there would have been no possibility of the two travelers receiving aid if it had not been for the timely appearance of some peasants who, after a great deal of persuasion, and, as the German paper says, "a number of rouble" (the sum not being mentioned), were finally tempted to assist in bringing the sleigh back upon the road. It was 2 o'clock in the morning before the pair, in a most terrible condition, reached Mohilew. They will never hereafter be persuaded to give a concert in that town.

LAURA CRAWFORD.—Mrs. Laura Crawford, the organist, played the special service which was recently held by the Luther League at the Church of the Epiphany, and on March 24 she played Stainer's "Crucifixion" at the Swedish Lutheran Church in East Twenty-second street. Mrs. Crawford is not only highly esteemed as an organist but as an accompanist as well. As she possesses superior qualities as such—absolute precision and perfectly definite rhythm—her services are much in demand.

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HOTEL RALEIGH, 319 SUTTER STREET,
SAN FRANCISCO, March 24, 1902.

THE week has brought us little outside of local musical circles, except what is going on at the theatres. "The Serenade" still draws big houses at the Tivoli, with Anna Lichter, Frances Graham, Harold Gordon, Ferris Hartman and William Schuster in the principal roles, the whole under direction of Paul Steindorff. Next on the program will be "The Singing Girl," in which Alice Nielsen made a hit here on her last tour.

"Little Christopher" is having quite a run at Fischer's Burlesque, where Winfield Blake carries off the honors as the Vizier, and Arthur Lane and Alice Kellar made a big hit this week in an original sketch. Alice Kellar is a California girl, and was last year with May Irwin doing banjo specialties. She won the gold medal for lady champion of the world in a contest in New York a year or two ago, and has besides a sweet soprano voice which makes her a valuable acquisition to the company.

Of musicales there have been not a few. The California Conservatory held its regular monthly "Musical Evening" on March 14 to an audience that taxed the utmost capacity of accommodation. The conservatory has expanded to such proportions in the last term even that it has become an absolute necessity to consider larger quarters, and the director is now looking for a suitable place to locate.

The program on this occasion went well, as always, the pupils fulfilling more than one's expectation of them, knowing the source of instruction. There is to be a recital by the piano pupils alone on the afternoon of Saturday, March 29, of which I hope to furnish further information next week.

At the Fickenscher studio, 883 Bush street, a pupils' recital was given on Thursday evening of last week, when the pupils were assisted by Mrs. Fickenscher in vocal numbers, and the Pasmore children, Mary, Susan and Dorothy. The evening was one of rare pleasure, everything going well and creditably to the several performers. Miss Burns is a pupil for whom Mr. Fickenscher predicts much, as she has, by his assertion, immense talent, which shows in her brilliant handling of her subject. The young lady has also the rare gift of absolute pitch. Mrs. Fickenscher's songs were two numbers by Caesar Cui, and were in true Cui style, and it is needless to say received a thoroughly musicianly interpretation at her hands. Mrs. Fickenscher sang for Madame Schumann-Heink when here, and the artist spoke many encouraging words to her about her voice which were more than complimentary. "Deutung," by Mr. Fickenscher, was also in the same number. It had just received its finishing touch, and was

listened to with interest and proved an immense success. The program in full was as follows:

Symphony in C minor (first movement).....	Beethoven
Miss Johnstone and Miss Cronan.	
Minuet	Paderewski
Mr. Rosenlund.	
Nocturne and Valse.....	Chopin
Susan Pasmore.	
Die Schwalbe.....	Cui
Haeslein	Cui
Deutung	Fickenscher
Mrs. Fickenscher.	
Romance	Rubinstein
Papillon	Grieg
Miss Johnston.	
Ballade, A flat major.....	Chopin
Miss Burns.	
Trio in E flat (piano, violin and 'cello).....	Beethoven
Susan Mary and Dorothy Pasmore.	

A concert was recently given at Palo Alto when a charming program was rendered, in which the vocal numbers were words of Dr. Goebel's, who is the head of the German department of Stanford University, to music by Mr. Fickenscher, making a very happy combination. The songs were sung by Mrs. E. A. Schneider and Mrs. Arthur Fickenscher, assisted on piano and violin by Mr. Fickenscher and Samuel Savannah. The concert being given in the university there was a very select audience present, among others many of the professors of the university.

The San Francisco Musical Club gave one of their regular concerts at Century Hall on Thursday afternoon, March 20. The program opened with a reading, "Liszt's Letters," by Mrs. Ulsh, which was followed by two piano solos by Miss Marion Bear, "Gondoliera" and Rhapsody, by Liszt; vocal solo, "The Loreley," Liszt, by Mrs. Ernest Heuter; trio, violin, piano and 'cello; Andante and Scherzo, Reissiger, Mrs. Gwynn, Mrs. Mollie Gynn-Becket and Mr. Gynn; vocal solo, "On the Wings of Song," Mendelssohn; "At Parting," Rogers; "Reverie," Holmès, by Mrs. Heuter, and "Etude de Concert," op. 36, MacDowell, by Miss Bear. The program was well received, Miss Bear's numbers particularly receiving enthusiastic applause. Miss Bear is a pupil of Jedliczka, and while in Europe was fortunate enough to receive the commendation of the great Rubinstein on her work.

An "Evening of Chamber Music" was given by the Musicians' Club at Sherman-Clay Hall on Thursday evening, March 20, to a crowded house. These evenings are much sought and are very popular, the program on this occasion justifying their reputation. A Quintet in E flat major, Mozart, for piano, oboe, clarinet, horn and bassoon, was rendered by Messrs. Martinez, Lombardi, Kent, Huske and Baetz. "Serenade," Beethoven, for flute, violin and viola, by Messrs. Rodemann, Wismer and Fuhrer; "Love

Songs," Brahms, Polyhymnia Quartet, Mrs. Carrie Brown Dexter, Miss Una Fairweather, Algernon Aspland and Harry Barnhart, Messrs. Fickenscher and Sabin at the piano; Trio, op. 40, Brahms, for piano, violin and horn, Messrs. Fickenscher, Savannah and Schlott.

The von Meyerinck School of Music, dramatic department, gave the announced recital at Sherman-Clay Hall on Monday evening to a packed house. The program, without exception, was excellently given, Miss Lulu Feldheim doing a beautiful piece of work in the "Eliland," of von Fielitz, and Helen Heath and Mae Cullen, as usual, working together in a most harmonious and consistent rendering of the two scenes from "Der Freischütz." Both young ladies are very talented and take to dramatic work as if born for it. The vocal work was also more than creditable. In the "Song of the Norns" Mrs. McGlade and Miss Heath had the solos, assisted by full chorus of women's voices. The Overture to "Der Freischütz" was played on piano and organ by Mrs. Arthur Lewis and Fred Maurer, piano, and Miss Mollie Pratt, organ. Mr. Maurer accompanied all the other numbers. Mrs. von Meyerinck presided at the director's desk during the operatic numbers. It was a very successful affair.

The Sacramento Saturday Club held their 124th recital on the afternoon of March 15 with a program from Schubert, Mendelssohn, Chopin and Schumann, directed by Miss Helen Dunn. The participants were Miss Josephine Blanche (essay), Miss Rae Breuning, Miss Bessie Jackson, Miss Kate Winn and Miss Eda Quire, vocal quartet; violin, Miss Sue Pierson; vocal numbers, Miss Kate Winn, Frank Schuler, Mrs. Inez Hood, F. A. Coakley, Mrs. Esther Needham Mering and H. B. Smith, and piano numbers by Miss Ruby Cooper, Miss Gertrude Allen, Miss Maye Carroll, Mrs. C. K. Lipman and Miss Elizabeth Taylor, and violin solo by Miss Frances Connelly.

The Zech String Quartet closed its season after giving a last most successful concert, and so popular has the quartet become the series will be resumed next season. The work was of a very high class, and the players singularly in sympathy with each other. Mr. Zech is a very successful director, and the work planned for another season is of a most attractive order.

The Art Exhibition is attended every Thursday evening by a select concert program under the direction of Sir Henry Heyman.

"The Mascot," given by the Vallejo Choral Society before Lent, was such a success that it has been determined to repeat it after Easter. MRS. A. WEDMORE JONES.

Recital at the Broad Street Conservatory.

WEDNESDAY evening, March 26, a number of the advanced pupils of the Broad Street Conservatory gave a delightful recital to a large and thoroughly appreciative audience in the concert hall of the conservatory, 1329 and 1331 South Broad street, Philadelphia. The well selected program, which included piano, vocal, violin and 'cello numbers by the classic composers, was given an artistic rendition by the members of the different departments. The program from the beginning to the concluding number was interpreted in a musicianly manner.

HATTIE SCHOLDER.—Hattie Scholder will give a piano recital at Clavier Hall, 11 West Twenty-second street, on Tuesday evening, April 8. The little artist will be assisted by Leo Taussig, 'cellist. Tickets for sale at Ditson's; also at Clavier Hall and the Eppinger Conservatory, 718 Lexington avenue.



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CINCINNATI. March 30, 1902.

THE third and final chamber concert by the Marien String Quartet was given on Wednesday evening, March 26, in the Lyceum, when the following program was presented:

Quartet for Strings.....von Dittersdorf
Sonata for Violin and Piano, G minor.....Tartini
Sonata for Piano and Violin, A major.....Franck
Quartet for Piano, Violin, Viola and Cello, op. 60.....Brahms

Mr. Marien as the solo violinist compelled unqualified admiration. Seldom is a tone of such beauty and sustaining power elicited from the violin, even by the best virtuosos of the present day. He played the difficult harmonization in the Franck Sonata with an intensity of character that was masterly. Both César Franck and Brahms are of the intellectual order, and Mr. Marien's interpretation was one of musical depth and broad intelligence. Dr. Elsenheimer, in the two sonatas and the Brahms Quartet, played the piano part with artistic regard to ensemble requirements—a delightful repose and grasp of the inner spirit. A scholarly sense and classic discrimination pervaded his playing in the Franck Sonata and the Brahms Quartet. The members of the string quartet played together as of one mind and one soul, and put themselves on record as having taken a long stride toward perfecting themselves in the subtlest and most difficult form of ensemble music.

Sousa gave a concert in Music Hall on Friday night, March 28. In spite of the combination of Good Friday and bad weather the audience was a large one, and the popular bandmaster achieved his usual success.

The College of Music Opera School will present the melodious opera, "Merry Wives of Windsor," by Otto Nicolai, on the evenings of April 1 and 2 in the Odeon, under the direction of Mr. van der Stucken. Mr. van der Stucken rehearsed all the details. It is not known in the history of the musical institutions of this country that opera on so elaborate and complete a scale was ever given before by music students. The orchestral part will be furnished by the Cincinnati Symphony Orchestra. There will be a large chorus of mixed voices and a ballet by a number of school children. There will be spectacular features in the fairy scenes of the third act, and the stage setting will be satisfactory in every detail. A special English translation of the German libretto of Mosenthal was made for the occasion by J. A. Homan.

It will be of interest to note the story of Shakespeare's drama in the operatic version:

The opening scene of the first act is laid in Windsor before Page's house. It is an adaptation of Scene I, Act II, of Shakespeare's play. In the operatic version the entire first act is omitted. The Merry Wives—Mrs.

Ford and Mrs. Page—meet each other and make merry over a love letter which each has received from Falstaff. The contents are exactly alike. They resolve to set a trap for him and bring him to grief, without compromising their honor. In scenes the third and fourth the underplot of Fenton and Anne Page is revealed—the counterplot of her mother for Doctor Caius and the intemperate jealousy of Ford. The finale introduces the buck basket scene of Act III. of Shakespeare's play, with Ford and his companions searching for Falstaff, who, covered with soiled linen, is thrown into the Thames. The discomfiture of Ford is made the subject of the concluding ensemble.

Act II opens with a scene at the Garter Inn, where Ford calls on the host and secures his assistance in being introduced to Falstaff in the disguise of Master Brook. The interpolation of the drinking bout which Falstaff has with a gay company of roysterers on their way to a "hirding" presents a scene of the most uproarious hilarity. The scene follows with Master Brook, in which he relates his first experience with the Merry Wives, carried away in a buck basket "in the name of foul clothes." He consents to try his fortune once more, as he has already "another embassy of meeting" with Mrs. Ford. The scenes which follow present a meeting between Anne Page and Fenton, with some ludicrous incidents on the part of Dr. Caius and Slender, who were intent on the same mission. The remaining part of the act is taken up with the second love experience of Falstaff in Ford's house. Disguised by the Merry Wives as "Mother Prat" he is given a sound beating by the irate Ford. His disappointment and ridiculing by the wives and the friends whom he had invited to witness the cause of his suspicions enter into the final ensemble.

Act III. of the opera is substantially Act V. of Shakespeare's play. Falstaff meets the Merry Wives in Windsor Forest, disguised as Herne the Hunter, and here, after being tortured by the elves and hobgoblins, he is unmasked and brought to grief and shame. In the general confusion and in accordance with preconcerted plans Fenton succeeds in carrying off Anne in the teeth of Page and his wife, who each wanted to force her into a money match. The final scene and chorus reconciles all the discordant elements—Anne Page and Fenton, who have become husband and wife, are forgiven; Slender and Caius submit to the inevitable, and even Falstaff is endowed in the expression of good will and merry making.

The Metropolitan Quartet, of Newport, Ky., has been engaged to give a series of concerts this week at Dover, Flemingsburg and Carlisle, Ky. The members of the quartet are Miss Clara Brookbank, soprano; Miss Lottie Schorman, contralto; Dr. David H. Davies, tenor, and D. W. Winston, baritone. Miss Mary L. Winston is the accompanist.

Georg Krueger, of the Conservatory of Music Faculty, gave a piano recital on Saturday evening, March 15, in Savannah, Ga. His program was as follows:

Nachstück, op. 23, No. 3.....Schumann
Etude Mignonne.....Schütt
The Evening Star, from Tannhäuser.....Wagner-Liszt
Etude de Concert, op. 23, No. 2.....Rubinstein
Reminiscences from Faust.....Gounod-Liszt
Magic Fire Scene.....Wagner-Brassin
If I Were a Bird.....Henselt
La Consolation, op. 49, No. 2.....Leschetizky
Spinning Song.....Wagner-Liszt
Grand Polonaise, op. 56, No. 6.....Chopin
Moonlight Sonata, op. 27.....Beethoven
Staccato Caprice.....Vogrich

Jeu des Ondes.....Leschetizky
Hark, Hark, the Lark!.....Schubert-Liszt
Campanella.....Liszt
Nocturne.....Chopin
Etude.....Chopin
Ballade.....Chopin
Rhapsodie Hongroise.....Liszt

Asa Howard Geeding, baritone, will give a recital at Madison, Ind., Monday, March 31. Mrs. Geeding will be the accompanist. He will also be one of the soloists at the choral concert at Ypsilanti, Mich., with the Cincinnati Symphony Orchestra, under the direction of Frank van der Stucken. Spohr's "The Last Judgment" will be given.

Rev. Peter Robertson, pastor of the Mohawk Presbyterian Church, for a long time chairman of the clerical committee of the College of Music, has established a music school in connection with the educational work of his church which bids fair to have a career of usefulness and fill a want not hitherto supplied to the masses. It is intended for those children whose parents cannot afford to pay the tuition fees of the regular institutions. Instruction is given in piano, voice, violin, organ, harmony, counterpoint, history and criticism of music. Special attention is given to the training of choir singers and leaders. There is a department of public school music and method which prepares teachers to instruct children properly in vocal music. It is the aim of the school to prepare students for advanced classes in the College of Music.

J. A. HOMAN.

Mrs. James Lawrence Blair in the West.

MRS. JAMES LAWRENCE BLAIR, of St. Louis, Mo., is well known to the readers of THE MUSICAL COURIER, and they will be glad to learn of her fresh triumph in the West, as Mrs. Blair has done much for the cause of music. Having large wealth and high social station, Mrs. Blair is not a professional singer in the ordinary sense, and always donates her splendid art to the cause of charity. The Omaha Bee has the following to say of her singing at a recent Lenten musicale in that city:

The attraction on this occasion was the singing of Mrs. James Lawrence Blair, of St. Louis, Mo., who created a splendid impression by her superb voice, her charming manner of expression and interpretation and her delineation of excellent schooling. It would be difficult to say what particular realm of voice Mrs. Blair's organ belongs to. It is mezzo-soprano and mezzo-contralto, while at times it is soprano in timbre, and at others contralto, pure and simple. It is a voice which surpasses definition, and therein she is to be congratulated. She uses it well and does not overdo. St. Louis is fortunate in having a woman like Mrs. Blair, who is prominent in all social affairs and yet has such an artistic and genuine personality.

For the past five years Mrs. Blair has been spending certain portions of each year in New York as a pupil of Francis Fischer Powers, to whom she gives all credit for the remodeling of her voice and her consequent success in the domain of music.

FIFTH MORGAN CHAMBER MUSIC CONCERT.—The fifth concert of the series occurs this (Wednesday) afternoon, at Mrs. J. W. Miller's, 113 East Thirtieth street, when the principal work will be the so-called "Horn Trio" of Brahms.

At the next, April 23, at Mrs. Stanford White's, 121 East Twenty-first street, the Schubert "Forellen Quintet" and a novelty in the shape of a Sonata for flute, by Frederick the Great, will be given.

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BUFFALO.

BUFFALO, March 21, 1902.

BUFFALO seems to be running a race with itself musically. With a series of concerts by artists of world wide repute at the Teck; concerts by Victor Herbert's Orchestra; Innes' Band; Sunday afternoon and Sunday evening Symphony concerts, and concerts galore by local musicians, certainly all musical tastes can be satisfied.

Sunday last the first of the afternoon orchestra concerts at popular prices was given to a large and enthusiastic audience at Convention Hall.

The prices were low and the music popular, and therefore the concerts promise to be successful. Director Lund held the baton and was warmly received.

Sunday evening was given the third of the orchestra concerts under the direction of Joseph Hartfuhr. A rare treat was enjoyed, as the soloist was Herr Anton Schott. He is a tenor robusto with a powerful voice of a beautiful quality, and is both dramatic and artistic. He received numerous encores, and in response to one gave the "Swan Song" from "Lohengrin," which showed the artist to greater advantage perhaps than any of his other numbers. The following program was satisfactorily given by the orchestra:

March, Flag of Victory.....Blon
Overture, Euryanthe.....Weber
Erzählung, Lohengrin.....Wagner
Anton Schott.
Fantaisie, Lohengrin.....Wagner
My Childhood, waltz.....Nichter
Rheinlied.....Stark
Grenadiere.....Schumann
Anton Schott.
Overture, Maritana.....Wallace
Rosary.....Nevin
Traumerei.....Schumann
String Orchestra.
Am Meer.....Schubert
Wohlauf Nach Getrunken.....Schumann
Anton Schott.
Polonaise Militaire.....Chopin

The first of a series of four piano recitals by Miss Estella Neuhaus was given at the home of Mrs. W. S. Bissell last Thursday afternoon, when the classical school was illustrated by the following program:

Bach Fugue in C minor; Bach, Chromatic Fantasia; Haydn, Andante in G major; Mozart, Fantasia in C minor; Beethoven, Sonata, op. 27, No. 2.

The other recitals will be held as follows:

March 20, at the residence of Mrs. F. C. Penfold. The romantic school; Schumann, Sonata, op. 22; Mendelssohn, extract from "Midsummer Night's Dream"; Schubert, selected; Chopin, Ballade, op. 52; Chopin, Larghetto from Second Concerto; Liszt, Legende.

March 31, at the residence of Mrs. Geo. J. Sicard, Wagner and his works: Ballet music from "Tannhäuser"; two songs from "Lohengrin"; selections from "The Ring of the Nibelungen"; "Tristan and Isolde"; "Parsifal."

April 3, at the residence of Mrs. P. A. Porter. Modern composers and the Russian school; Brahms, Allegro and Scherzo from Sonata, op. 2; Dvorák, Valse in A minor; Grieg, Berceuse and Springtanz; Sinding, "Frühlingsrauschen"; Borodin "Serenade"; Iljinsky, Berceuse; Tschaiikowsky, Cadenza from "Fantaisie de Concert," op. 56.

A musicale was given on Thursday evening, March 20, at 8 o'clock, at Catholic Institute Hall, under the direction of Miss Elizabeth Cronyn. The musicale was given under

the auspices of the Blessed Sacrament Chapel to procure funds toward the furnishing of the chapel booth at St. Francis Asylum bazaar.

Following was the program:

Concerto for 'Cello and Piano.....Goltermann
Joseph Kern and Miss M. C. Cronyn.
Folksongs—
The Modest Maiden.....Dvorák
Nearest and Dearest.....Caraccioli
Miss Evelyn Mooney and Francis Rohr.
Songs—
The West Wind Croons.....MacDowell
Valentine.....S. Schleimer
Miss Evelyn Mooney.
Piano—
Grillen.....Schumann
Nocturne.....Tschaiikowsky-Silotti
Witches' Dance.....MacDowell
Miss Showerman.
Pastorale, Dorris.....Nevin
Mrs. Mesmer, Miss Evelyn Burns and Mr. Kern.
Song, Sword of Ferrara.....Bullard
Mr. Rohr.
Violin solo, Reverie.....Vieuxtemps
Miss Evelyn Burns.
'Cello solo, Berceuse.....Godard
Mr. Kern.
Songs—
Let Me Thine Eyes.....
Scherzo.....Von Fielitz
Mrs. Mesmer.
Duo, Calm as the Night.....Goetze
Miss Mooney and Mr. Rohr.

A delightful musicale was given at Castle Inn by Signor P. Porcasi and his pupils on Thursday evening. Signor Porcasi was assisted by Miss Luella A. Ward, soprano. Mrs. Pietro Porcasi was the accompanist. The following was the program:

Piano soli—
Funeral March.....Chopin
Valse.....Chopin
Sig. P. Porcasi.
Selections, mandolin and guitar.
G. Moscati and C. Piere.
Piano duet, Intermezzo.....Mascagni
Mrs. S. F. Stall and Miss C. Willert.
Vocal soli—
La Tenerezza.....Brambilla
Who'll Buy My Lavender?.....German
Miss Ward.
Selections—
Serenata.....P. Porcasi
A Night in Andalusia.....Stroncome
Porcasi's Mandolin and Guitar Orchestra.
Piano solo, Tarantella.....Heller
Miss A. Koch.
Piano duet, Folletto.....Behr
Master W. Tesch (ten years) and little Miss A. Noble (eight years).
Vocal soli—
Still as the Night.....Böhm
Voisinage.....Chaminade
P. Porcasi.
Piano duet, Trot de Cavalerie.....Rubinstein
Mrs. S. W. Hopkins and Miss A. Koch.
Soprano solo and chorus, Ave Maria.....P. Porcasi

A musicale was given recently at the home of Mrs. Victoria Richfield. The soloist was Charles Armand Cornelle, who gave splendid interpretations of various piano numbers.

Miss Florice Marie Chase, soprano, and Charles McCreary, bass, gave a song recital at the studio of Henry Duman. Miss Chase has a lyric soprano voice of much sweetness and gave her selections with style and brilliancy and artistic finish. Mr. McCreary's magnificent voice is so favorably spoken of always that words of praise here would only be repetitions of former comments.

Palm Sunday St. Paul's Choir, under the direction of Andrew Webster, gave Stainer's "Crucifixion," and the choir of St. Mary's-on-the-Hill, under H. S. Hendy, gave the same March 26, when Percy C. Lapey sang the bass solos and Albert J. Erisman the tenor parts.

One of the most enjoyable and most largely attended Lenten musicales was the song recital given by Robert Burton, tenor, at the home of Mrs. Welch in Delaware avenue.

The surpassing sweetness of Mr. Burton's voice was most evident in "Obstination," "The Bird and the Rose" and similar selections, while his impetuosity swayed the audience when the "Danza" and the "Nightingale's Song" were given, and the Recitative and Aria by Händel showed thoroughly the artistic finish of the artist.

Miss Elsinore Ketcham (a comparatively newcomer here) charmed the listeners with her piano selections.

Miss Ketcham has a fine technic, plays with freedom and brilliancy and always gives musicianly readings of her numbers.

John Lund was at the piano, and it is needless to say that the accompaniments were everything that could be desired. The program follows:

Recitative, Deeper and Deeper Still.....Händel
Aria, Total Eclipse.....Händel
Mr. Burton.
Valse.....Moszkowski
The Nightingale.....Liszt
Miss Ketcham.
Told at the Gate.....Chadwick
The Bird and the Rose.....Horrocks
Obstination.....De Fontenailles
Nightingale Song.....Nevin
Claribel.....Lambeth
Thine Image Pure.....Slee
To Mary.....Mary Helen Brown
Ah, Love But a Day.....Mrs. Beach
Mr. Burton.
Toccatina.....Mason
Erk König.....Schubert-Liszt
Miss Ketcham.
Evensong.....Lund
The Danza.....Chadwick

March 18 was the twelfth of Mr. and Mrs. Frank Davidson's delightful evenings with music and musical history. One of the most pleasing numbers on this evening's program was the Beethoven Sonata, op. 12, for violin and piano, given by Julius and Jacob Singer.

Both young men are extremely musical. Julius Singer has a beautiful tone and plays with much feeling. Jacob Singer has a well developed technic, and their ensemble was very satisfactory indeed. N. G.

Syracuse Music Festival.

THE Syracuse Music Festival Association has been incorporated, and great plans are being made for the music festival to be held in the city of Syracuse, N. Y., April 21, 22 and 23. Two concerts will be given on the second and third dates, making in all five concerts for the three days and nights.

The soloists engaged include Miss Sara Anderson, soprano; Mrs. Kileski-Bradbury, soprano; Mrs. Louise Homer, contralto; Miss Janet Spencer, contralto; Glenn Hall, tenor; Ben Davies, tenor; Gwilym Miles, baritone; G. Campanari, baritone; Harold Bauer, pianist; Olive Mead, violinist; Carl Webster, 'cellist. Mendelssohn's oratorio "Elijah" will be sung at the closing concert. Emil Mollenhauer will be the musical director.

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MRS. DITSON'S REPORT.

HERE is an extract from Mrs. C. H. Ditson's first report as chairman of an organization of women who are maintaining the Music School of the University and College Settlements on the East Side:

"The Music School was organized in January, 1899, its purpose being to give instruction at the lowest possible cost to the children of the lower East Side. Miss Emilie Wagner, whose effective work at the College Settlement had attracted much attention, was placed in charge. In the autumn of 1900 the requirements of the University Settlement and the growth of the school itself made it necessary to move from the Settlement building. For this purpose a neighboring flat was secured, Miss Mabel Watson taking charge with Miss Wagner. In the spring of 1901 a plan was suggested by which more effective work could be accomplished through the union of the University and College Settlements' Music Schools. After some difficulty this union was effected, and the committees are now merged in one. The present number of pupils is 140 (varying in age from five to sixteen years). These receive instruction on the violin and piano at the rate of 50 cents an hour. The daily attendance is about sixty, this being the greatest number that can be properly taken care of under the present conditions. The waiting list amounted, at latest reports, to about 200. The Russian element predominates, but many other races are represented, the majority being Europeans. The beneficial effect of music upon these people—indeed, its necessity—need scarcely be enlarged upon even to the most casual observer. The school is under the control of a committee, consisting of forty active members, contributing each \$25 a year. There are twenty associate members, contributing \$5 and upward, and one patron who gives \$100 a year. These, with the average receipts from the children of \$50 a month, yield an income of about \$1,700 a year—\$800 more being required, as will appear.

"I may say in passing that the music school, being outside of the Settlement Building, is obliged to pay a large rent. Through the generosity of Mr. and Mrs. Speyer this expense has been met for the present year. The cost of maintaining the school, allowing \$1,000 for rent, \$1,000 for salaries and about \$500 for current expenses, is at least \$2,500; this does not include various payments to the pupils who teach—an excellent system of fitting them for their work in the future, as teaching is the ultimate aim of many, the talented ones who are to make their mark as performers being more rare. There are also thirteen teachers who kindly donate their services. Especial thanks are due to David Mannes, who has arranged to devote one evening a month to the little orchestra of about a dozen children who rehearse in the meantime under Miss Wagner."

Nellie Mae Brewster with Bostonians.

MISS BREWSTER, who is from Iowa, and has sung frequently of late in semi-public affairs, has had the good fortune to be selected from among 100 applicants as understudy in the Bostonians' operas, notably "Maid Marian." A large number of candidates presented themselves, but it was evident that Miss Brewster was a "natural born actress," possessing much temperament. It has been her desire from childhood to go on the operatic stage, and pluck and perseverance have now opened the way. Possessing many necessary attributes for success,

such as pretty form and features, as well as limpid, high soprano voice, with lots of temperament, she has always pleased her auditors, and the experienced eye and ear of the managers of the company at once picked her out as the one they wanted.

A well-known manager of a famous band heard her and wished to engage her to sing with this organization; this, however, was prevented by the operatic career now opened to her.

Miss Brewster has higher aspirations still, fully understanding that this experience will fit her for yet higher things, such as certain roles in the grand operas, for which ultimate goal she now aims.

Miss Brewster studied four seasons with that sterling vocal teacher Marie Seymour Bissell, and was grounded by her in vocal method, style and diction, all the attributes developing from careful, intelligent study. She was one of the specially attractive features of the annual Mendelssohn Hall Bissell musicales, and could invariably be relied on to make a hit.



HAROLD BAUER.

hit, and shows what can be done in the direction of posing and expression.

Meyn at the White House.

HEINRICH MEYN, the baritone, was honored by an invitation from the President to sing at a soirée musicale during his and Mrs. Meyn's recent stay in Washington. The entire diplomatic corps was present, in full official dress, a brilliant scene indeed, and the soirée was voted most enjoyable. Flowers from the Executive Mansion greenhouses, roses and orchids, were sent Mrs. Meyn, and Mr. Meyn, who had on a previous visit become acquainted with the President, received many tokens of the high appreciation of his singing.

Mr. Meyn also sang at one of Reginald de Koven's musicales, at Assistant Secretary of State Hill's musicale, at Senator Hansbrough's; during their stay numerous theatre parties and luncheons were given in honor of the Meyns. He also sang at the German naval attaché's, von Reber Paschwitz. Last Sunday he sang at the Paterson "Flood Concert"; April 7 and 8 he will sing with the Cecilia Society of Boston, and his first London recital occurs June 9.

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MME. SCHUBERTH-NEYMANN'S MUSICALE.

MADAME SCHUBERTH-NEYMANN gave a musicale at Carnegie Chamber Music Hall last Wednesday evening, to introduce her talented pupil, Miss Lillian Feltmann. The debutante, a young girl of fifteen or sixteen, showed in her playing that she is being correctly taught. If she continues studying the sane and musical method of her accomplished teacher there is every reason to hope that in the course of time she will grace the ranks of concert pianists. All her life Madame Schubert-Neymann has lived in a delightful musical atmosphere. As the daughter of Edward Schubert she enjoyed exceptional musical advantages. Her education was begun and finished here in New York, and she is justly proud of that fact, and is to-day to be counted among the many who deem it unnecessary to go to Europe to study music. As a very young girl, Magdalena Schubert studied with Adolf Koelling and the late Ferdinand Dulcken. Later she studied several years with Edmund Neupert, the Scandinavian pianist, who taught his pupil to love Grieg. She also studied the various musical branches with Aime Lachaume, Louis Victor Saar and Franz X. Arens. At her father's home Madame Schubert-Neymann met many of the distinguished artists who visited this country, among them von Bülow, Wieniawski, Marie Krebs, Rosenthal and Joffe, now a resident.

For about ten years Madame Schubert-Neymann has devoted herself to teaching. She has a large and interesting class of advanced pupils and a promising preparatory class. Her studio is at Steinway Hall. Madame Schubert-Neymann organized the ensemble department of the Woman's Philharmonic, and has been for three years conductor. In early youth she showed a fondness for chamber music, and at the musical assemblies at her father's house played the piano parts of the most difficult compositions with prominent artists. Mr. Schubert, the father of Madame Schubert-Neymann, worked many years for the advancement of music in this community. By word and deed he assisted many aspiring students in their struggles, and in these good works he had in his daughter a dutiful collaborator.

At the musicale last Wednesday evening Madame Schubert-Neymann was presented with a wreath and other floral tributes. Flowers were also showered upon Miss Feltmann. The assisting artists at the concert were Miss Fannie Hirsch, soprano; Miss Elsa van Derwoort, contralto; Ludwig Hoffmann, cellist. Madame Schubert-Neymann played the piano accompaniments for the singers, and August William Hoffmann for his brother. The program follows:

Piano soli—	
Harmonious Blacksmith.....	Händel
Menuet.....	Raff
Valse (A la bien Aimée).....	Schütt
Miss Lillian Feltmann.	
Vocal soli—	
Lyrics from Told in the Gate.....	Chadwick
Oh, Let Night Speak of Me.....	Chadwick
Sweetheart, Thy Lips are Touched with Flame.....	Chadwick
Miss van Derwoort.	
'Cello soli—	
Andante.....	Görlertmann
Zick-Zack.....	Squire
Mr. Hoffmann.	
Piano soli—	
Gondoliera.....	Liszt
Impromptu, op. 29.....	Chopin
Valse, C sharp minor.....	Chopin
Miss Lillian Feltmann.	
Vocal soli—	
Rosentraum.....	F. L.
It Is Your Voice.....	Mascheroni
Miss Hirsch.	
Vocal soli—	
Since First I Met Thee.....	Rubinstein
None But the Lonely Heart.....	Wm. Arms Fischer
Miss van Derwoort.	

Piano solo, Valse, op. 34, No. 1.....	Moszkowski
Miss Lillian Feltmann.	
Vocal solo, Zaubertied (by request).....	E. Meyer-Helmund
Miss Hirsch.	
'Cello Obligato.....	Mr. Hoffmann.

CARL ORGAN RECITALS.

WILLIAM C. CARL closed his series of Lenten organ recitals at the "Old First" Church on Holy Tuesday night. It was his ninetieth recital at this historic church of the Presbyterian denomination. This was the program:

Overture to Euryanthe.....	von Weber
Sicilienne in G minor.....	Bach
Allegro Maestoso (Sonata, D minor).....	Maily
Spring Song.....	Mendelssohn-Bartholdy
Fanfare (Douze Pièces d'Orgue).....	Deshayes
Le Vendredi-Saint (Good Friday).....	De la Tombelle
Allegro from the Sixth Organ Symphony.....	Widor
Gavotte (Sonata XII).....	Martini
Waldweben (Forest Music) (Siegfried).....	Wagner
The King's Coronation March.....	Duncan

(Composed in honor of the coronation of King Edward VII.)
In addition to the above compositions Mr. Carl played, after the forest music from "Siegfried," "Before the Altar," from "Wedding Music," by John Lund, the conductor of the Buffalo Symphony Orchestra. Mr. Carl was the first to play this music here in New York, he having included it in his program of the third Lenten concert. As a program maker Mr. Carl is peculiarly happy, for in his arrangements there is always a good combination of the beautiful in the older works with the worthy and interesting in the new. The novelty that attracted attention at the concert last Tuesday night was the "King's Coronation March," composed in honor of the coronation of Edward the Seventh. The composer, William Edmondston Duncan, was born at Sale, England, 1866, and studied under Sir Hubert Parry and Sir George Martin. He is now professor at the Oldham College at Sale, England. His compositions, which are numerous, include an opera.

In this march for the event of events in England this year Mr. Duncan has succeeded in infusing the jubilant note. The music is vital and pleasing, and in its performance Mr. Carl made telling effects. The graceful, melodious score by Mr. Lund was also impressively played by the organist. Organists who have grown weary of playing hackneyed music at weddings will doubtless feel grateful to Mr. Lund for this new and agreeable nuptial music. Another work at the recital which greatly appealed to the large congregation was the "Good Friday" music by de la Tombelle. Instead of the usual pause between the parts, the numbers of the suite are connected by beautiful interludes, played by Mr. Carl with subdued impressiveness. As the sub-titles would indicate, the parts, more especially "The Darkness" and "The Earthquake," afforded the organist an opportunity at musical realism. "The Earthquake" was very thrilling as Mr. Carl performed it. He gave another illustration of technical skill in "Waldweben." While encores are forbidden within the sacred walls, ninety-nine persons out of every hundred in the crowded church would have gladly heard a repetition of the Wagner music, with its orchestral effects. Mendelssohn's "Spring Song" was another charming number, and the characteristic "Fanfare," by Deshayes, was another show piece that contrasted well with the scholarly works by Bach and Widor.

By these organ concerts Mr. Carl has made an epoch of music in the metropolis. His endeavor to instruct the masses who flock to his recitals must be apparent to all observers. Mr. Carl devoted something like six hours in selecting pieces and arranging the program for the final concert. The church was again crowded to the doors, many standing up throughout the entire evening.

HOFMANN, GERARDY AND KREISLER

Open Their Tour at the Metropolitan Opera House.

THAT phenomenal combination of virtuosi, Josef Hofmann, piano; Jean Gerardy, 'cello, and Fritz Kreisler, violin, opened a joint recital tour at the Metropolitan Opera House. These three greatly gifted men are each under twenty-five years of age, and yet each one plays like an artist of maturity. Both on the technical and musical side their art is satisfying to the most exacting standards of art. Small wonder was it then that the concert at popular prices attracted a packed house. Mrs. Dorothy Harvey, the soprano, assisted in a long and brilliant program. The enthusiasm was intense. Besides the regular program numbers encores were insisted upon. The program, although announced as "popular," was popular only in part, and was therefore all the more enjoyable. There were thousands in the house Sunday night who probably never before heard the Grieg Ballad in G minor, which Hofmann played, the Boellman Variations which Gerardy played, and the aria from Händel's "Samson," which Mrs. Harvey sang. However, the remainder of the program consisted of familiar compositions, and these were the Rubinstein Trio in B major, for piano, 'cello and violin; violin solos, "Andante Religioso," by Thomé, and "Russian Airs," by Wieniawski; piano solos, Polonaise in A flat, Chopin—that composer's "Berceuse"; "Etincelles," by Moszkowski, and the Overture to "Tannhäuser," the Liszt arrangement. The three famous virtuosi played superbly. Despite the huge auditorium, glorious effects were produced. Evidently a perfect intonation may defy even the laws of acoustics.

The familiar Rubinstein Trio was beautifully performed. No one bothered his brain about "ensemble" where there was such loveliness of tone and musical feeling. The andante of the trio was heavenly. It was, however, by their solos that the three wonderful young men stirred their legion of hearers. Gerardy made the monotonous Boellman Variations interesting by his beautiful playing. He was recalled six times and finally yielded to the clamor and played an extra number, a Tarantelle. Kreisler, too, evoked great enthusiasm, particularly after playing the "Russian Airs." All that was vital in this music he played exquisitely. He too was called out many times, and had to play the inevitable encore, a Czardas by Hubay. To Josef Hofmann was assigned the task of playing the greatest number of solos, and the pianist filled the task nobly. He played with astonishing warmth and with that masterly skill which is ever the true musician's delight to hear. Mrs. Harvey sang the unfamiliar aria from "Samson" admirably, revealing purity of voice and impeccable execution in the florid passages. The audience was very cordial to her also, and demanded an encore, and for this she sang "At Parting," by Rogers.

The Hofmann, Gerardy, Kreisler triumvirate will give a concert at the Brooklyn Academy of Music on the evening of April 10, and at Carnegie Hall on the afternoon (Saturday) of April 12.

Katharine Fisk.

MRS. KATHARINE FISK, whose brilliant triumphs in California were recorded in these columns last week, has repeated those successes in Oregon and Washington cities, thus including the entire Pacific Coast—the only section of the country in which she has not already proven her high rank as an artist.

Mrs. Fisk is now en route East to fill, among other engagements, one in St. Louis, where she is to assist at Madame Nordica's recital, April 10. After that date the distinguished contralto will go to Louisville for the music festival, April 21 to 23, where she is to sing on two of the programs.

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Boston Music Notes.



BOSTON, MASS., March 29, 1902.

CLARA E. MUNGER was, as is well known, Emma Eames' teacher for three years before the latter went to Europe, and it is to Miss Munger that Madame Eames gives all the credit for her success in her career. At present Miss Munger has a pupil who bids fair to make as distinguished a place for herself in the artistic world as Madame Eames has done. This young woman, Miss Davenport, who is still in her teens, possesses a high dramatic soprano voice and an abundance of dramatic talent that is marvelous in so young a girl. Those who have had the pleasure of hearing Miss Davenport sing predict a brilliant future for her should she desire to follow a public career.

Three songs for soprano, by Dr. H. J. Stewart, were sung at the fifth private meeting of the Manuscript Society in New York on the evening of March 21. Three of Dr. Stewart's songs will be given at a recital to take place at Faalten Hall on April 16.

Carl Sobeski gave a song recital at his studio on Saturday afternoon. William W. Hicks, tenor, was assisted by Miss Elisa Worthley, Howard Whiting, Charles Warren Turner and Miss Mabel Jolly. Miss H. Evelyn Kimball, Miss Madge Parks and Mrs. Herman Lythgoe at the piano. Miss Worthley sang an aria from the "Cid."

Carl Schneider lectures at Brown University on March 25 on the "New Russian School, Tchaikowsky and His Symphonie Pathétique."

Madame Edwards' pupil, Miss Louise Ainsworth, who is to give a song recital in Steinert Hall on Wednesday evening, April 9, will sing two groups of French songs, one of Elgar's sea songs, a group of English songs, and an aria from the French opera "Dimitri."

Miss Alice E. Parker's piano recital drew a large and fashionable audience to Huntington Chambers Hall on Wednesday evening and was a distinct success in every way. Miss Parker, who is a student at the Faalten Piano-forte School, proved herself a pianist of intellectual and musical proficiency, and fully equal, technically, to the difficult program which she had selected. She was assisted by eight other students of the school—Miss Harriet Warner, Miss Grace Warner, Miss Julia Merrick, Miss Pauline Fischacher, Miss Anna Duffield, Miss Marguerite Foote, Miss Nellie Hagerty and Miss Marion L. Kent. Miss Parker's part of the program was as follows: Sonata, A flat major, op. 26, Beethoven; Barcarolle, G minor, Rubinstein; Etude de Concert, D flat major, Chaminade; Silhouette, C sharp minor, Dvorák; Prelude, B flat major, op. 28, No. 21, and Scherzo, B flat minor, op. 31, Chopin.

The audience was very enthusiastic, and Miss Parker received many very beautiful flowers.

The Thursday Morning Club gave an enjoyable concert in Pilgrim Hall on Thursday. The program opened with Sonata for piano and cello, op. 6, by Richard Strauss, played by Miss Annie Cummings and Mr. Smelley, followed by Miss Edith E. Torrey in a group of songs in which she was accompanied by the composer, Dr. H. J. Stewart. John C. Manning played "Etudes Symphoniques," by Schumann, and Miss Alice Robbins Cole, accompanied by Mrs. Field, sang. There were also several choruses by the club. The first, "Stabat Mater Speciosa," by George W. Chadwick, conductor of the club; "The Night Has a Thousand Eyes," with violin obligato by Miss Trowbridge; "The Sailor's Christmas," by Chaminade, with solo by Mrs. Raymond. The accompanist for all of the choruses was Mrs. Wilkinson.

The next regular concert under the auspices of the Thursday Morning Musical Club will take place April 10 in Pilgrim Hall, and the last concert of the season will take place in Chickering Hall on the evening of April 24. There will also be a scholarship concert in Chickering Hall on April 2.

The Boston Singing Club, under the direction of H. G. Tucker, will give the final concert of the season in Chickering Hall on April 9, and not on April 2 as originally announced.

A recital was given at the New England Conservatory of Music, Wednesday evening, by the students of the advanced classes, including Miss Marie Adele Zelezny, Boston; B. H. Currier, Roxbury; H. H. Pike, Cambridge; Miss Lalia Gilbert, Lynn; Miss Sarah Morton, Fairhaven; Miss Bertha Ryan, Chicago, Ill.; Hinton Jones, Boston; Edward Kingsley, Westhampton; Frank Watson, Woonsocket, R. I., and John Gerling, Cleveland, Ohio, who presented a program that included selections from Reincke, Wagner, Svendsen, Dvorák, Buonomici, Carissimi and Liszt.

Miss Heyman's Recital.

MISS KATHERINE RUTH HEYMAN, the distinguished young pianist, will give her first New York recital of the present season in the small ballroom of the Waldorf-Astoria, Friday evening, April 4, commencing at 8:30 o'clock. Miss Heyman will be assisted by Mrs. Gertrude Auld-Thomas, a young American soprano, who brings an enviable reputation from abroad, and Leo Schulz, the well-known cellist. Miss Heyman's numbers will include: Sonata, op. 57, Beethoven; Etude, op. 10, No. 12, four preludes, and Impromptu, op. 36, by Chopin; "Ephemeræ," Arthur Farwell; Isolda's "Liebestod," Wagner-Liszt; and Etude in D flat, "Gondoliera," and "Campanella," Liszt. Mrs. Auld-Thomas' songs will be "Qui la voce" from Bellini's "I Puritani"; "Chant d'Exile," Vidal; "When I Am Dead," Barry; "L'Amour est un enfant trompeur" (1785), Martini, and "Ariette des deux Avarès" (1770), Gretry. Mr. Schulz's numbers will be: Andante, Molique; Serenade, Haydn.

BROUGHT A BRIDE.—Mr. Lemare, who succeeded the late Frederic Archer as organist at Carnegie Hall, Pittsburgh, brought a bride with him to this country, having been married a month before he left England.

LAST MUSICAL SALON.

THE fourth and last of the season occurred at the Astoria last Thursday evening, when the program was divided, Part I. having three concert numbers, Part II. excerpts from an opera.

Max and James Liebling, with violinist Arnold Volpe, played the beautiful Rubinstein B flat major Trio, followed by William Francis Parsons, who sang Handel's "Honor and Arms" with considerable style. Miss Liebling sang a brace of songs, Bemberg's concert waltz, "Nymphs et Sylvaies," charmingly, and as encore, and still more charmingly, Lehmann's "You and I." Her singing was undoubtedly the feature of the evening, so full of youthful grace and chic was it. The opera can be dismissed in a few lines, stopping only to say that Misses Charlotte Walker, Martha Henry, Emma Mueller and Leo Lieberman, W. F. Parsons, Herman Springer and Albert Campbell, with the composer at the piano, participated. Especial praise is due Mr. Lieberman, tenor, who is daily adding to his good reputation, always singing well, and to Miss Walker, who was reliable. A large and fashionable audience attended, as usual, a mixed assemblage of musical and society folk.

To Chairman Frank Seymour Hastings, Treasurer Heinrich Meyn and Secretary Richard A. Carden much praise is due for the arduous work of arranging for the novelties given, and for the universally superior timbre of the artists who participated.

Mr. Burritt's Summer School.

A VERY welcome announcement has been made to the effect that William Nelson Burritt, Chicago's distinguished vocal instructor, will remain in Chicago during the summer of 1902 and conduct a normal course of study, instead of going to Europe, as in former years. For the benefit of teachers and singers a thorough and comprehensive course has been prepared by Mr. Burritt, who may be addressed at his studios in the Kimball Building, Chicago.

Many artists now before the public have experienced the privilege of studying with Mr. Burritt, and their fine voice production, finished style and able interpretations bear testimony in favor of this teacher, who is a recognized authority.

Becker Pupils' Recital.

THE third of a series of piano recitals by pupils of Gustav L. Becker was given at his home, 1 West 104th street, on Saturday morning, March 22, by Miss Carrie Y. Nichols, assisted by Miss Marie von Weber Müller, a pupil of Carlos N. Sanchez.

Miss Nichols played with sympathy and adequate technique compositions by Schubert, Grieg, Chopin, Weber and Streibelt. Miss Müller's singing was received with marked approval. Her songs included some of those now popular, by Larsen, Dvorák, Brahms, Rogers and Nevin. The closing number of the recital was the "Polacca Brillante," by Weber, for two pianos, played by Miss Nichols and Miss May Beach.

MRS. SHERMAN STANLEY FOR PITTSBURG.—This soprano has been selected for the Third Presbyterian Church, Pittsburgh, at a fine salary, beginning Easter Sunday. She is from Kansas City, and this paper has frequently mentioned her beautiful voice and personality this past season. Recently she participated in a musicale in Marlboro, Mass., winning enthusiastic praises on all sides.

Mrs. Stanley has studied for two seasons with Francis Fischer Powers.

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ANOTHER impresario dies poor: Carlo Lago died last week in Milan. He was well known, having managed both Sembrich and Patti. Signor Lago was seventy-two.

THE daily papers have been full of complaining letters from piano haunted flat dwellers. In one house on West Twenty-sixth street the pianos never stop, day or night. Another interesting caption is "Music from Basement to Roof." What would these good people do if Garnier, the pianist who plays twenty-seven hours at a stretch, stopped under the same roof? The fact is that there should be a law insisting on the use of Virgil dumb key-boards for technical work. No one objects to artistic piano playing: it is the preparatory practice that is so nerve shattering.

THE Berlin correspondent of the New York World sends a peculiar telegram, which was printed on Sunday last, about the Kaiser's piano playing, and it says that he plays as much by ear as by note, probably meaning that he plays with his fingers, not with his ears, and that he picks up melodies and plays them after hearing them. But what strikes us as peculiar is the statement that special arrangements of Weber and Auber were written for him. Arrangements from Weber? Arrangements from Auber? French comic operas arranged for the piano? And original piano compositions of Weber arranged for the piano? There is a great deal to learn when people do not know anything about music, but the best thing for them to do is to keep their hands off.

M. R. FINCK wrote the following in the *Evening Post* of last Saturday:

In confirmation of Goethe's maxim, "Nur die Lumpe sind bescheiden" ("Only ragamuffins are modest"), Richard Wagner once wrote to a friend, after completing his "Nibelung" dramas, that he considered them the grandest poems ever written. He was somewhat inconsistent in his attitude; for, while insisting that the text and the music of his operas should not be judged apart from each other, he frequently read his dramas to friends. He did this in a most impressive way—but only before the dramas had been brought out on the stage. The eminent Bavarian actor Ernest von Possart has now followed Wagner's example of reading the "Nibelung" poems without musical accompaniment. He began with "Rheingold" the other day in Munich, and the newspapers report that the experiment was very successful and the audience extremely enthusiastic. The reading lasted, without a pause, just two hours, or only half an hour less than the actual performance in an opera house. Possart succeeded admirably in vocally portraying the different characters—Wotan, Loge, Mime, the giants, the goddesses, but notably Alberich.

Here is an idea for Mr. Grau. Possart is the manager of the Munich Opera and Hof Theater.

THE following are excerpts from an interview with Emil Paur in the April issue of the *Theatre*:

"You hear much about the so-called 'star' system, but people are mistaken. The stars are not overpaid, nor is too much money spent on the opera. On the contrary, the appropriation should be much larger, so that the best choruses and orchestra could be secured to offset the stars—thus you would have your ensemble. It isn't enough to pay a big price to a few people, you must keep the whole organization up. But, until opera is run by the state, as in Europe, it will never be, truthfully speaking, a real artistic success. Besides this, too many performances are given. With opera every day twice the orchestral situation is injured. We should have opera three nights and two afternoons—no more.

"The musical salvation of a country," he went on, "lies with the orchestra—not opera. New York will never be musically strong until she has a permanent orchestra established on the strongest financial basis. This is what the young talent of the country needs to hear. A given number of concerts is not enough; there should be a constant opportunity afforded the student and music lover to hear the great works again and again."

Mr. Paur is absolutely in consonance with THE MUSICAL COURIER in reference to the orchestra question, for the orchestra is the basis of all musical, artistic tendency of a community, the opera being not even secondary, for the reason that the outgrowths of the orchestra, such as the chamber music concerts, follow the orchestra and come before the opera. The opera in this country is a mere social function, particularly in this city. Mr. Paur must not forget that. The State could not take control of opera because it would get into politics, and it would make its outgrowth impossible to look upon, except an unhealthy one, from such a source. There will never be any such control of opera by either the country, the State or the municipality. It will always be a social function, and when it ceases to be that it ceases to be.

The "star" system, notwithstanding Mr. Paur's statement, is a great curse, because it destroys the ensemble—the very thing he wants and asks for. How can there be an ensemble when everything goes to the "stars," and when the "stars" are so puffed and boomed that the public loses sight of everything else except the "stars," and merely goes to the opera to hear the "stars"? That is the very thing which makes it impossible to make an ensemble. Mr. Paur has put the cart before the horse. Destroy the "star" system, and then we will have opera and orchestra, for as things are now the "stars" make it impossible for people properly to appreciate it, so as to cultivate the ensemble and the orchestra.

IN an interview published in this month's *Woman's Home Companion*, Emma Eames expresses the following opinion of the great Parisian teacher: "Madame Marchesi is a thoroughly good musician. Anyone who goes to her with an established voice

EMMA EAMES' OPINION OF MARCHESI.

can learn a great deal from her in the interpretation of many roles. She is an admirable teacher of expression and of the general conception of a character. As a drill master she is altogether admirable. She teaches you the value of utilizing your time, and she makes you take a serious view of your work, which is important, for hardly an American girl who goes to her has any idea of studying seriously. She also is capital at languages, but when it comes to voice development I consider that she fails. My voice was naturally broad and heavy. After the end of the first two years' study with her I could not sing A without difficulty. She did not seem to know how to make my voice light. It was getting heavier and less flexible all the time."

From those people who know and who were contemporaneously existing in Paris at the time—not only interested in music, but studying music—it is understood that all that Emma Eames knows is from two sources: First, before she left for Europe, from Clara Munger, of Boston, who is a thorough teacher, and then from Marchesi. If her voice has shown certain defects, if her vocalization is here and there unbalanced, it may be due to some temporary conditions; but neither Clara Munger nor Marchesi could instill in Emma Eames any temperament. When this paper said, at the time she sang Aida, that there was "skating on the Nile," it covered, metaphorically, the whole psychology of Emma Eames as an opera singer. No matter how

artistic her instincts may be, no matter how fond she may be of music (although we don't believe she can love anything), no matter what ideals she may have (although we believe she has one ideal, and that is herself, as the concentrated ego of the universe), yet the best teachers on earth, combined, could not put a musical soul into her. If any one of the readers of this paper will go back and remember her personification of Charlotta in Massenet's "Werther," and remember how Jean de Reszké tried to lift her, pull her, raise her, into some kind of an elevation of dramatic action—even if she had only given a semblance of what it meant to be Charlotta—if any one remembers that terrific scene in which poor Jean nearly killed himself in an endeavor to help her out, it will readily be seen that Emma Eames cannot be infused. She has an excellent voice, she has studied carefully, she has a good musical instrument in her throat, she knows how to handle it, and there are even some people who go so far as to say that she is a beautiful woman, although they say her figure is out of proportion; but she could not rely entirely on her beauty. Beautiful women who can sing and have no temperament are about the greatest of all disappointments, and that is the reason those women who have no such fascinations—women like Mariana Brandt, who is really (and without offense we say it) a homely personality—become the most attractive artistic feature at the opera house. Why? Because they have the divine afflatus, because they are endowed with temperamental force, and the swaying of the emotions can be absorbed by the listener. Take the homely Klafsky, take a woman like Schumann-Heink, without figure, without outline, without any physical symmetry, a good German burgher's wife, a brewer's daughter or a farmer's sister, and yet when she sings people become interested, because she has the temperamental elements and the power to transmit them. But our dear American girl from Bath is entirely devoid of even a conception of what this means. If she could put into one or two notes the fire of passion, she could have prevented a good many foreign singers from coming over here.

For these reasons it would be well for Emma Eames not to criticise her teachers. They suffer because she has not the means of showing what they have done for her.

THE *Monde Musical* begins an article "Did Victor Hugo love music? Assuredly no; he is said to have frankly detested it," and continues by stating that at the centenary ceremonies "Hugo dead endured in the three days more music than he

VICTOR HUGO AND MUSIC AGAIN.

had ever tolerated in all his life." Hugo's hatred was against musicians who devoted their energies to setting to music other people's writings. In this he believed with Richard Wagner; he believed fully in "the blending of music and words," as quoted in our late article, and his opinions on composers and libretti are given in Jules Laurens' "Legende des Ateliers, 1842-1900," in the following words: "Speaking of 'Ernani' and 'Rigoletto,' I asked Hugo if he knew Verdi. 'Verdi,' he replied; 'c'est un miserable! I am not Shakespeare, and do not know if Verdi is equal to Rossini or Donizetti, but I detest, not personally, but from artistic religion, those who have set to music 'Ernani,' 'Lucrezia Borgia,' 'Le Roi s'amuse' and 'Ruy Blas.' If I had found myself before a good big fire with the manuscript score of Rossini's 'Otello' in my hands, I would without hesitation have thrown it into the flames. So with the 'Faust' of Gounod, the 'Hamlet' of Thomas and other similar adulteries. It is all equivalent—speaking æsthetically—to a Venus di Medici in colored wax like the figures that turn about in shop windows, or a Parthenon in candy, or a sculpture by Phidias with false hair and

a gibbus hat, or such like perversities. A work of art should never be transformed into a form of art different from that in which it was created.'"

This, it will be seen, is exactly the theory and practice of Wagner—the same brain must create and the same hands work out text and score.

"NOW, Heine—Henri Heine, famous banker of ideas, nephew of M. Solomon Heine, author of so many precious poems in ingots—I have no more to say to you, and I salute you." Thus concludes a rambling letter from Berlioz to Heine, written while the former was touring Germany during the early forties. The two had become near friends—at least in art—and

HEINE AND BERLIOZ.

surprisingly not of the other tribe, "intimate enemies," of which Heine had so many.

They had encountered each other ten years before. Heine has recorded the incident: "What a pity it is that he has cut his great antediluvian locks, the bristling hair that rose from his forehead like a forest about a steep escarpment of rocks!" But that was before Berlioz had won the hand of the lady, Miss Smithson.

"It was thus I saw him for the first time and thus he will always remain in my memory. It was at the Conservatoire de Musique when a big symphony of his was given, a bizarre nocturne, only here and there relieved by the gleam of a woman's dress, sentimentally white, fluttering to and fro—or by a flash of irony, sulphur yellow. My neighbor in my box pointed out to me the composer, who was sitting at the extremity of the hall in the corner of the orchestra playing the kettle drum. 'Do you see that stout English woman in the proscenium? That is Miss Smithson; for nearly three years Berlioz has been madly in love with her, and it is this passion that we have to thank for the wild symphony to which we are listening to-day.'"

The composition was the "Episode de la vie d'un artiste," the first portion of the "Fantastic" Symphony; and the part which appealed most to Heine was, of course, the parody on the church music, of which he wrote: "It is a farce wherein all the hidden vipers we carry in our hearts hiss joyously aloud."

And on this occasion Heine writes that Berlioz sat with his eyes fixed on Miss Smithson, and "every time that her look met his he struck his kettledrum like a maniac."

Then naturally comes the usual Heine sequel. Berlioz has married this selfsame love, and Heine again hears the symphony, Berlioz again plays the kettledrum and the lady again sits in the box—their looks meet as formerly, but "he no longer struck his kettledrum with mad fury."

Here is the license of imagination. But the entire friendship must have been an odd one. Berlioz complains that he can never reduce Heine to seriousness in conversation, and Heine in return calls Berlioz a remarkable phenomenon of the Parisian musical world: "I say remarkable," he adds, "not the most beautiful, nor the most agreeable."

But Heine loved a shining star even as most ordinary mortals do who do not write immortal lyrics, and he must have realized that it was quite safe from the point of artistic standards to follow this flamboyant composer, whose "bent of mind is toward the fantastic, blent not with sentiment but with sentimentality."

After all, Heine never fought earnestly for any one personal artistic cause, and the weaker side of genius appealed to him more heartily than did the other because it offered target for caricature. Berlioz, who was prone to the same opportunities, soon discovered it—set a thief to catch a thief. And in a line from one of his letters to Heine the truth of accusation shimmers through:

"I have only too often regretted that I could never arrest the convulsive movement of your claws when you were strongly under the impres-

sion that you were making them into velvet paws, tiger-cat that you are!"

AN enterprising Parisian journalist lately reported a conversation with Madame Forget. She brought out from an old box a letter of Richard Wagner, yellow with age, and told how, at her father's house on the shores of the Lake of Geneva she had two wooers.

"Richard Wagner and Charles Forget both visited my father's house, as he was a bit of a dilettante and a Maecenas in a small way, and both fell in love with me, and the rivalry only increased their passion. Wagner was the first to speak. It was a beautiful afternoon in June. I was sitting in the garden and held in my hand 'The Bride of Lammermoor.' Wagner came up resolutely, and, seeing the book in my hand, said contemptuously: 'Opera spoils romance for me.' He then made a grand gesture and exclaimed: 'There are only two men, Beethoven and I. I shall be the great musical reformer of the century!' His tone was haughty, his voice inharmonious, he looked like a bad tempered schoolmaster; moreover, he had flat feet and smelled rather musty. I disliked him much, and his brutal pride caused me a kind of terror. 'I will blend poetry and music into one, and make out of them something inseparable, a complete organism.' And then he repeated: 'I shall be the great musical reformer of the century. My contemporaries are blockheads, all,' he added sneeringly, 'all musicians and opera composers.'"

WAGNER WOODED IN VAIN.

"Then he was silent, looked at the tips of his shoes and with sudden brusqueness said: 'Will you be my wife?' Then he made a speech and talked of the fame that would accompany his wife and 'the noble devotion that he expected from her.' I believe I would sooner have married a fisherman from the lake. As I was amazed at his conceit and was sure that nothing would come out of him, I did not spare him, but plainly said, 'No!' He looked so astonished and confused that at first he could find no words; then he exclaimed roughly: 'One day you will scarcely believe in your own infatuation,' and walked away. But he wrote me a kind of memorial, in which he sketched his plans. I found it pretty obscure and spoiled by verbosity, but yet grandiloquent. I regarded him too much as a theorist who could not carry out his teachings. When a week later he wrote me a letter and again asked me in brief terms if I would be his wife, I gave him the same answer as before. The repulsion which I entertained for Wagner increased my liking for Forget, and when the latter confessed his love—how tenderly, how dearly!—I felt as happy as a young goddess."

The interviewer was still holding in his hand Wagner's letter, and describes himself as feeling a kind of scorn for the old lady. "Did you not feel yourself in the presence of a great soul?" he asked, and received the reply: "I did not feel myself in the presence of a great soul; I only saw intolerable conceit."

"But that was noble pride, madam!"

"The hypertrophy of the I is perhaps useful for doing great things, but in life it is repulsive. I do not regret having laughed."

"Do you not regret that you are not called Madame Wagner? Fate offered you a fairylike bit of luck."

"I certainly regret having misjudged Wagner—for my own account, not his. He had opportunity to console himself. But I do not regret that I am not his wife. I have children, and what mother would change her children for others?"

Madame Forget later described the lot of the wives of famous men as one not to be envied, and added: "Only self-sacrificing love could have determined me to undertake such a role."



IN his "Recollections" Paul Lindau touches on Rossini, the caustic one, in writing of Paris of forty years ago: That old, stocky gentleman, with the clear cut, pointed features of a shrew-mouse, flashing and sparkling eyes, and the caustic, sarcastic lines about the mouth—that old gentleman who walked slowly, aided by a cane and surrounded by a swarm of young artists who laughed greily at every witty remark, proud to be seen in his company—that was Rossini, who lived just around the corner here, in the Chaussée d'Antin. The happy Rossini, then already near three score and ten, was not only the honored, yes, apotheosized composer of "Barbiere" and "Tell," but also the most beloved person in all Paris.

A wonderful combination of winning good nature and secret malice. Every musical clown who applied for it received his photograph with the stereotyped dedication "à son cher maître": they became notorious, these "cher maître" pictures of the brave Rossini!

Not a week passed but some more or less clever bit of Rossini's wit went whirling through the salons of Paris, and I cannot withstand the temptation of repeating some of these here.

The composer, Adolf Adam, of "Postillon de Lonjumeau," had died. Only a few days after this event Rossini granted permission to a young composer that he might come and play for him a funeral march he had composed in memory of Adam; in this several jolly motives out of Adam's operas were treated as an elegy.

"Very neat," remarked Rossini, as the composer sounded the final chord, "but I fancy it would have been much better if Adam had written the funeral march in your memory."

On another occasion a young musician came to him with two frightfully fat-bellied manuscripts—two symphonies. The conductor in the musician's native town had promised to produce one of these symphonies during the winter: Rossini should decide which one.

The young composer went to the piano and Rossini placed himself beside him. After ten bars of music Rossini rose, tapped the youth on the shoulder and said with paternal solicitation: "The other one."

Although Rossini and Meyerbeer were to all appearances on the best of terms, it was nevertheless easy to understand that each could not bear the other. It was rumored in all Paris that for the performance of every one of Rossini's operas Meyerbeer would send two elegantly dressed men who would occupy the most prominent seats in the middle of the first tier and fall asleep a quarter of an hour after the commencement of the performance. Not until the very end of the opera were these men allowed to open their eyes. The subscribers of the Opéra declared they knew these "sommeilleurs de Meyerbeer." One day Meyerbeer received the following letter:

"DEAREST MASTER AND FRIEND—To-morrow

'Semiramis' will be produced at the Italian Opera with the sisters Marchisio. As I have heard to my deepest sorrow that you have not been in the best of spirits during the last few days, I hope you will do me the favor of using the inclosed tickets. The box is visible from all parts of the house. The chairs are comfortable. Shortly before the close of the performance I will have you awakened.

"In true admiration, your

"G. ROSSINI."

Jests of this sort, of which there are scores, amused the Parisians tremendously, and they knew how to take them. And even if Richard Wagner's position had been assailed before his first "Tannhäuser" performance in Paris, I—who witnessed it and had been in closer touch with several of the active ones on that occasion—must add that a careless and tactless remark of Wagner's had no little bearing on the matter of his defeat then. "A clever dancing master"—so Wagner had referred to the composer of "William Tell" in an open letter to Berlioz. And the Parisians did not forget it, but on that stormy night of March 13, 1861, they paid back Wagner by trilling at him on dog whistles.

WANDERERS STURMLIED.

Wenn du nicht verlässest, Genius
Nicht der Regen, nicht der Sturm
Haucht ihm Schauer über's Herz.
Wenn du nicht verlässest, Genius,
Wird dem Regengewölk.
Wird dem Schlossenturm
Entgegen singen,
Wie die Lerche,
Du da droben.

Den du nicht verlässest, Genius
Wirst ihn heben über'n Schlammpfad
Mit den Feuerflügeln;
Wandeln wird er
Wie mit Blumenfüßen
Ueber Deukalions Flutschlamm,
Python tödtend, leicht, gross,
Pythius Apollo.

Den du nicht verlässest, Genius,
Wirst die wollen Flügel unter spreiten,
Wenn er auf dem Felsen schläft,
Wirst mit Hüterfittigen ihn decken,
In des Haines Mitternacht.

Wenn du nicht verlässest, Genius,
Wirst im Schneegestöber
Warmumhüllen;
Nach der Wärme ziehn sich Musen,
Nach der Wärme Charitinnen.
Umschwebt mich, ihr Musen,
Ihr Charitinnen!
Das ist Wasser, das ist Erde,
Und der Sohn des Wassers und der Erde
Ueber den ich wandle
Göttergleich.

Ihr seid rein, wie das Herz der Wasser
Ihr seid rein, wie das Mark der Erde
Ihr umschwebt mich, und ich schwebe
Ueber Wasser, über Erde,
Göttergleich.

—Goethe.

Eckermann and Viehhoft—even Goethe himself—have mentioned the origin of this hymn to storm; but especially Viehhoft tells us how Goethe, unsettled by his parting from Friederike Brion, defies the elements in his nightly walks through the woods. Within him it was raging as without, and he bared himself to the driving rains—it was late in the fall of 1771. But a poet never tempests in vain: he lives for and by these emotions. And usually he confines them in metre. So in the lines above Goethe has immortalized what someone has called his "Promethean scorn."

It reads a poem after Richard Strauss' own heart; and the musician was not slow in giving it a musical setting: it is his fourteenth opus.

Recently the work was produced here, and some marveled not a little at Strauss' canny cleverness at adaptation. If there be such a definable thing as process in composition I would suggest that Strauss saturates his mind with the poet's words and meaning; then he writes the poem again, but uses his own medium of expression, music, instead of the former words.

The result of such a process—to extend the hypothesis—is that his music does not limp in the metre of the poetry, but flows in its own natural rhythm, all the while following accurately the poet's word-meaning. Despite all theories and illustrations on paper, the metres of poetry and music are not at all the same thing; and when the one is forced into the paces of the other we have that lamentable kind of song writing that besets us on almost every side.

Strauss begins his "Wanderers Sturmlied" with the obvious device—a storm. There are those who deny the possibility of thematic originality in music at this late day; and according to those it would follow that Schubert, Rossini and Wagner had said the last word in storms. But a fig for deductions. Here comes a late born genius who abandons his models after he has probed and sounded them, simply because he has no further use for them. What a thorn this man must be to his contemporaries! To fill twenty-two line scoring sheets seems easy enough to many, but to be original in all this space is more difficult—musical memories are cursedly tricky—and to have a style of your own is voted impossible.

Now, instead of making his storm howl in the piccolos or grunt in the double basses—both formulæ are approved ones—Strauss masses his effects and the entire orchestra swirls with motion until its fury is spent in a lightning-like ascending scale of violins and flute.

And with the receding fury of the gods comes the sound of human voice: "Wenn du nicht verlässest, Genius." It is all so logical, this architecture: reason, not formality, shapes its outlines.

The device of *Leit-motif* is employed throughout, but never obviously, and eight of these named themes suffice to build upon. The dexterity of combinations is not unusual—for Strauss—and the orchestration is one of color contrasts. The atmosphere is all-pervading; it gets into every crevice of the poem, until the words throb with musical life and color.

After the maze of sound the beginning of the last verse, "Ihr seid rein, wie das Herz der Wasser," comes like a glimpse of peaceful heavens in the tranquil D major, almost a choral. And just before the final line the orchestra tumbles about the previously exposed motives with the persistency of a Beethoven. Then the closing "Göttergleich" sounds, many times accompanied by a marvelously colored streak of orchestration, and with the "Genius" theme the work closes.

It is all so tantalizingly free in beauty and logic. And, more than that, it is so convincing that at the close one believes Strauss has proven the triumph of music over words, just as Goethe's words proved the victory of the spirit of art over earthly ties.

Goethe's poems have courted musical settings long before Strauss arose, and doubtless they will attract many a musician in the future; but I do not recall an instance in which the poet's spirit has been expressed so faithfully in music and yet so unconventionally.

Almost feverish eagerness was displayed to get into Tremont Temple last Saturday by throngs of people to hear Prof. E. H. Griggs' closing lecture, writes the Boston *Daily Advertiser*. There was par-

ticular interest in observing how the only American named in the list of "ten moral leaders" would be estimated in comparison with the nine Europeans.

The lecturer certainly could not have disappointed Emerson lovers through failure to assign a sufficiently high place to him. Not only did Professor Griggs pronounce Emerson "the prophet of democracy," "the most fertilizing mind which our country has produced," but he declared, with passionate eloquence, that Emerson's place is not lower than that of the very loftiest of the nine other moral leaders in the list. That list comprises, besides Emerson, Socrates, Marcus Aurelius, St. Francis, Savonarola, Erasmus, Luther, Bruno, Victor Hugo and Carlyle.

"Zola has earned the right to be considered a classic," said M. Le Roux in the *Boston Transcript*. "He has had the genius and the ability, that is to say, to bring before our eyes living creatures, ideal, yet typical. This was the man who refused to write blindly; his conceptions must be formed by personal conviction, as in 'Nana,' which he would not undertake before inducing a friend to afford him the means of studying the surroundings which he wished to depict; this is the man who spent six weeks of arduous research in Rome to form what seemed to him a proper historical nucleus for his novel 'Rome.' In his private life, too, he deserves respect; he lives the existence of a Benedictine monk, shut up within the walls of his own house; no one ever heard the breath of scandal directed against his good name. If he seems a different person in some of his writing, the case is analogous with those masses of stone seen in some dimly lighted Gothic cathedral, horrible writhing shapes, hideous gargoyles, produced by the feverish and abnormal brain of monks shut up in the most utter seclusion within their cloisters, and who yet were capable of producing, in the basilica, works of surpassing loveliness.

"Another great thing about Zola is the use which he has made of a certain art in the composition of his novels, the art of music, and in especial of the Wagnerian opera; every one of his personages, as in Wagner, has his or her 'leit-motif,' and, like Siegfried, for instance, carries it out to the end. Like Wagner, he has an orchestra; it is the land, or the sea, or the houses themselves, and is inseparable from them, constantly arising and asserting itself, intervening at times between us and the characters themselves.

"And, finally, this man believes in justice; in a moment of peril he arose, and his voice resounded on her behalf; from the bottom of his heart he spoke that which he believed to be the truth. This of itself should impose respect among all decent people. And with regard to his philosophy, I wonder if anyone has the right to reproach him for it. Is it his fault if he is a pessimist in temperament? It is a sentiment which we did not give to the world; nor you, who in your war of independence, and in a more recent conflict, fought on behalf of the eternal principles of liberty and justice."

Lord Ronald Gower met the brilliant Italian journalist and novelist, Matilde Serao, in Naples, and has this to say of her in his "Memories":

One day a strange woman came here to luncheon—she had been asked by the Duchess to meet Hamilton Aidé. This was the Neapolitan authoress, Matilde Serao, clever, and a very brilliant talker, but makes as much din as twenty macaws; she is

dark, rather handsome and was most extraordinarily habited. She gave me the impression of being an Italian Mme. de Staël. Hamilton Aidé was much struck by her evident talent. Her loquacity was certainly something wonderful, but she spoke mostly in Italian; I could not follow all she said. Now and again, however, she broke into French, and I then felt her spell and cleverness."

Says the *Evening Sun*:

"The trouble is," said the literary critic, "that too many books are written nowadays about books and about people who write books—not to speak of the books written about the people who write books about people who write books."

This I found in the morning *Sun*:

Knicker—Somebody has said that some architecture is frozen music.

Bocker—Well, old man, that cottage of yours must be rag-time.

Here is a little known lyric of Victor Hugo's. It was written in the album of an Englishwoman:

Souvenir d'Angleterre.

Pour chasser le spleen

J'entrai dans un inn,

Où je bus du gin;

God save the Queen!

Here's from *Town Topics*:

The man that hath not music in his soul

Is fit for treason, stratagems and spoils;

But he who whistles coon songs all day long

Is fit for naught but death by oil that boils.

The Growler.

Paderewski of the brindled hair was at his very best last Saturday afternoon in Carnegie Hall. He must have lost at least two nights' sleep with his head to the engine, so fresh, so virile was his play. The program gave us no novelties; it was a sound scheme, with a supplementary recital tacked on at the end. For one thing the Polish virtuoso was careful about his pedal release, and we were not annoyed by its drumming. The afternoon began with the well-known organ Prelude and Fugue in A minor, transcribed by Liszt. It is a composition which plays itself. Paderewski read the music sanely, though endeavoring to reproduce organ-like effects toward the close of the prelude. Beethoven's D minor Sonata was given with a deal of sentiment, especially in the last two movements. There was an unbroken level of monotony in the allegretto; but the adagio was beautiful in color. Decidedly anything but an academic performance, and one at which von Bülow would have snorted.

Schumann's "Carnaval" was exquisitely played—"Chiarina," "Chopin," "Paganini," "Aveu" and "Valse Noble" could not have been bettered in tonal charm, though I still hold by Rosenthal's wonderful interpretation. The latter is more homogeneous, is intellectually bigger. Of the Chopin group Paderewski played but the C major, A major, D flat major and A flat major preludes. The F major etude was hardly delicate enough and there were slips in several transitional sections. Nor were the G major Nocturne and A flat Valse as characteristic as I expected, the former being heavy-handed, the latter sacrificed to mere brilliancy. But the A flat Polonaise atoned for everything, even for its indifferent delivery earlier in the season. It was heroic, ma-

jestic, and it knocked at our hearts with martial eloquence.

The regular program ended with the pianist's own Melodie, op. 16, and the Sixth Liszt Rhapsody. In addition Paderewski gave his "Cracovienne," Liszt's Rhapsody with the glissandi—Rosenthal uses its coda for a close to the Twelfth Rhapsody—Chopin's G flat study from op. 25, Liszt's "Campanella" and the Berceuse of Chopin. There was an excellent house and the enthusiasm was at white heat.

The secret of "The Imitator's" authorship is being well kept. I have heard a half hundred guesses, but no one seems to have hit the truth. Only that I am morally convinced that Robert Hichens did not write the diabolically clever book I should have pronounced in favor of the author of "The Green Carnation." There is a certain likeness; but "The Imitator" is more human, less abnormal, than its predecessor. I was glad to see that justice was accorded the stinging satire in a recent number of *Town Topics*. The volume deserves a wide sale. It is certainly attracting much attention. To one paragraph I must take exception. It is this:

Performers of music should never, never be visible. It is a blow in the face of the art of music; it puts it on the plane of the theatre. What persons of culture want to do is to listen, to listen, to listen; to shut the eyes and weave fancies about the strains as they come from an unseen corner. Is there not always a subtle charm about music floating over a distance? That is a case in point; that same charm should always be preserved. The pianist, the soloist of any sort, as well as the orchestra, or the band—except in the case of the regimental band, in battle or in review, where actual spectacle and visible encouragement are the intention—should never be seen. There should always be a screen, a curtain, between us and the players. It would make the trick of music criticism harder, but it would still leave us the real judges. Take out of music criticism the part that covers fingering, throat manipulation, pedaling and the like, and what have you left? These fellows judge what they see more than what they hear. To give a proper judgment of the music that comes from the unseen; that is the only test of criticism. There can be no tricks, no padding.

"But the opera?" wondered the girl.

The opera? Oh, the opera is, at best, a contradiction in terms. But I do not waive my theory for the sake of opera. It should be seen as little as any other form of music. The audience, supplied with the story of the dramatic action, should follow the incidents by ear, not by eye. That would be the true test of dramatic writing in music. We would, moreover, be spared the absurdity of watching singers with beautiful voices make themselves ridiculous by clumsy actions. As to comic opera—the music's appeal would suffer no tarnish from the merely physical fascination of the star of the chorus. * * * I know the thought is radical; it seems impossible to imagine a piano recital without long hair, electric fingers, or visible melancholia; opera with only the boxholders as appeals to the eye seems too good to be true; but—I assure you it would emancipate music from all that now makes it the most vicious of the arts. Painters do not expect us to watch them painting, nor does the average breed of authors—I except the Manx—like to be seen writing. Yet the musician—take away the visible part of his art, and he is shorn of his self-esteem. I assure you I admire actors much more than musicians; actors are frankly exponents of nothing that requires genius, while musicians pretend to have an art that is over and above the art of the composer. * * *

The only trouble about the first statement is that it is not so. Critics see nothing of pedaling, fingering or voice production, because you can't see these things. You must hear them. Even if you stood over the keyboard, the fingers would not disclose their secrets. The voice being within the throat, naturally we must wait until vocal emission sets in vibration of our cortical cells. The only use a

The National Conservatory of Music of America,

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HENRY T. FINCK,
MAX SPICKER,

CHARLES HEINROTH,
AND OTHERS.

(ADMISSION DAILY.)

critic's eyes may be put to is in opera. We see acting. Yet the screen theory has much to commend it. The only question that arises is—What would become of certain artists if compelled to play literally out of sight? It is the public, not the critics, that craves a view of the man at the instrument, hair and pose.

Edward Irenæus Prime-Stevenson sailed last Saturday for Naples. After a short stay in Italy he will return to Cleveland, Ohio, to the daily press, which represented that artist as enraged at the appearance of the name of Kubelik on the Paderewski programs is entirely without foundation. Nothing of the kind described ever happened, and it may be set down as a fiction.

ON authority we herewith desire to state that the Paderewski incident telegraphed some weeks ago from Cleveland, Ohio, to the daily press, which represented that artist as enraged at the appearance of the name of Kubelik on the Paderewski programs is entirely without foundation. Nothing of the kind described ever happened, and it may be set down as a fiction.

In referring to this matter it may as well be stated that Kubelik on his return to America next season, when he will be under the sole management of Daniel Frohman, will not be accompanied by the same people who constitute his personal following this season, with the exception of Mr. Scriven, his secretary. This will make his next visit more agreeable to concert and concert hall managers than the past has been.

IT is now understood that Walter Damrosch has not concluded any arrangements with the Grau Opera Company for next season, and that Emil Paur has been approached. The conductor's salary is exceedingly limited—something like 250 or 300 dollars a week, including rehearsals and Philadelphia performances—a price entirely inconsistent with the enormous figures paid to vocal "stars." Grau is also said to be negotiating with Mottl, but the latter must have a fixed annual guarantee for a number of years before he relinquishes his Carlsruhe and Bayreuth engagements.

PADEREWSKI SOLOIST AT NEXT WETZLER CONCERT.

H. H. WETZLER, who has had such extraordinary success as an orchestral conductor in concerts in this city this winter, will give his last orchestral concert at Carnegie Hall Sunday evening, April 6. Paderewski will be the soloist, and the following interesting program is projected:

Overture, Freischütz.....	Weber
Orchestra.	
Concerto, E flat, No. 5.....	Beethoven
Ignace J. Paderewski and orchestra.	
Scherzo, Queen Mab.....	Berlioz
Orchestra.	
Piano soli.....	—
Ignace J. Paderewski.	
Ride of the Valkyries.....	Wagner
Orchestra.	

BLAUVELT'S NEW ENGLAND ENGAGEMENTS.—The success of Mme. Lillian Blauvelt's song recital in Boston last month secured for the singer an immediate return engagement. The second Boston date is April 15, and that will be her last appearance in the United States this season. To-morrow, April 3, Madame Blauvelt will sing in Scranton, April 5 at Augusta, Me.; April 7 at Portland, and April 9 at Bangor.

NOTICE.

Musicians and people interested in musical affairs who are going to Europe can have all their mail sent, care of this office, and it will be forwarded to them. Musical people generally, who are visiting New York, or who are here temporarily, can have all of their mail addressed to them, care of this office, where it will be kept until they call for it, or redirected, as requested.

"TWIN CITIES" HEAR BLOOMFIELD-ZEISLER. The Pianist Receives Ovations at St. Paul and Minneapolis.

IT is impossible for THE MUSICAL COURIER to give space to all the criticisms written about the playing of Fannie Bloomfield-Zeiser. Only extracts from reviews of the leading daily newspapers in the large cities can be republished, and sometimes even then important opinions must wait their turn. Madame Zeiser's great art has won for her universal recognition in the United States and Europe. She stands to-day one of the few pianists who attract crowded audiences. Following are the criticisms of Madame Zeiser's recitals in St. Paul and Minneapolis:

Before a crowded house at the Lyceum last evening the wonderful pianist, Fannie Bloomfield-Zeiser, swept upon the stage in a handsome gown of white satin and bowed gracefully in answer to storms of tumultuous applause.

It was a source of great gratification to Minneapolis musical circles to have this famous pianist here again. There will be but few piano recitals by great artists in Minneapolis this winter, and it was evident that but few of our local musicians were going to miss such an opportunity as last evening offered. Every box and loge was filled and nearly every seat taken through the house.

Throughout the evening the program was listened to with the deepest attention, and each number brought storms of applause.

Since this is the fifth time that Mrs. Zeiser has played here there is little need to speak of her wonderfully supple wrists and fingers, the great beauty of her touch and the marvelous precision of her finger work, except to say in addition that she has lost none of the fire and magnetism which Minneapolisians so well remember, and which have made Eastern critics enthuse over her.

Since she last played here Mrs. Zeiser has improved in style, and her work now seems well nigh perfect. Chopin, Liszt, Beethoven, Rubinstein, Strauss and Scarlatti were the composers whose selections Mrs. Zeiser chose for her program last evening, and each scherzo, nocturne and etude was played as artistically as the composer could have wished it.

The club had decorated the theatre most artistically in honor of this favorite pianist.—Minneapolis Tribune, December 5, 1901.

AUDIENCE WAS TAKEN BY STORM.

Last evening at the Lyceum Theatre Mme. Fannie Bloomfield-Zeiser made her fifth appearance in Minneapolis, and, as usual, carried her audience by storm and kept it in a state of intense interest from the beginning to the end of her program.

No other pianist has so completely won the hearts of the Minneapolis music lovers as has Madame Zeiser, and she is sure of an enthusiastic welcome whenever she appears.

Minneapolis audiences are noted for their coldness, but they never fail to respond to a genius like Madame Zeiser, and last night her recital was received with the demonstration of approval it so fully merited.

It was piano playing of the highest order, from the virtuoso's as well as the poetic and imaginative standpoint.

Madame Zeiser has grown very much since her last appearance in the city.

She can dazzle and electrify by her magnetic personality and fiery temperament as can no other pianist now before the public, and she can thrill and inspire her hearers as well, but she has gained breadth and the repose demanded of a classic player.

Her playing of Beethoven's Sonata, op. 31, No. 3, was academic, and the most ardent Beethoven disciple could not cavil at her interpretation.

Her technical powers are tremendous, octaves, scales and all are wonderfully brilliant and clear, and her staccatos like electric flashes, while her tone is ravishing in its singing quality and variety of color.

Her poetic sensibility makes her an ideal interpreter of Chopin, and the group of the great master's works were beautifully given. The Etude, op. 10, was taken at a wonderful speed, yet remained delightfully clear and distinct.

Madame Zeiser made the beautiful melody in Nocturne, op. 37, fairly sing, and the "Liebestraum," by Liszt, also displayed her poetic charm and exquisite tone.

The Rubinstein Etude, which bristles with technical difficulties, had no terrors for Madame Zeiser, and she gave the Strauss Waltz with delightful rhythm and brilliancy. The "Wedding March" and "Dance of the Elves," by Mendelssohn, she made a veritable picture.

The recalls were numerous, but Madame Zeiser only responded to two encores. At the close of the program the audience refused to leave, however, until Madame Zeiser gave another number. She rendered the sextet from "Lucia," arranged for the left hand, and

it was remarkable piano work. Every voice seemed to sing, and at no time was the absence of the right hand apparent. The Teachers' Club deserves the warmest praise for giving the public a musical treat that was beautiful to the ear and educational as well.—Minneapolis Times, December 5, 1901.

Madame Zeiser still remains the most satisfying pianist to the majority of the Minneapolis music lovers.

After her recital all the prominent musicians went back on the stage to meet Mrs. Zeiser, and the expressions heard on all sides left no doubt as to the standing the pianist holds in the estimation of the musicians of the city.

While Mrs. Zeiser still plays with fire and brilliancy and poetic feeling, she has gained in classic breadth and fully deserves the tributes that have been given to her in the East during the past few weeks.—Minneapolis Times, December 8, 1902.

Mme. Fannie Bloomfield-Zeiser, who is counted among the world's greatest pianists, played last evening at the People's Church.

Madame Zeiser has not been heard in St. Paul for several years, but the story of her wonderful progress in art has been told the world over. Last night's audience was prepared therefore to hear a great artist. The expectation was entirely fulfilled. Madame Zeiser's critics have not overpraised her marvelous musical gift, her splendid technical powers or the intelligence of her reading. * * *

In response to numerous recalls, Madame Zeiser played the sextet from "Lucia," arranged for the left hand only. This remarkable performance was enthusiastically applauded, as were all her previous performances, by an audience unusually large for a musicale in St. Paul.—St. Paul Daily News, December 6, 1901.

At the conclusion of Mrs. Fannie Bloomfield-Zeiser's program at the People's Church last night a large audience granted her an unusual honor in remaining in their seats until she appeared again and again in response to their encores. Then Mrs. Zeiser reciprocated. Seating herself at the piano she gave what was easily the most marvelous number of a brilliant program, an etude of tremendous technical difficulty for the left hand alone. One might have heard a pin drop as the notes rang through the audience room, and then the audience responded with a whirlwind of applause.

Mrs. Zeiser's charming personality and, above all, her amazing ability seemingly to grasp all the harmonious notes of the piano simultaneously were marked. Her fingers seem to be everywhere at once. She uses no notes. The tremendous power of her work is a prominent characteristic. When approaching a quickened tempo or crescendo she leans slightly forward, and bending down until her head almost touches the instrument gives forth a burst of melody and then a climax full of resonant notes and lingering harmony.—St. Paul Pioneer-Press, December 6, 1901.

The artist, be he a poet, painter or pianist, who can make the public forget even for an hour that the horizons of art itself are broader than his own must be regarded as great. Such an artist is Mrs. Fannie Bloomfield-Zeiser, who appeared last evening in a recital program at the People's Church. There is witchery in the woman's very presence, and in her playing a truly wonderful originality. Even the works with which one is most familiar were newly illumined. It was as if one had missed before and always acquaintance with the subtler side of the composer that only Madame Zeiser could give.

But before coming to the aesthetic feast she spreads for them they must have enlightened themselves, else they will hardly see the new beauties interwoven with the old. Very subtle, after all, is this commanding individuality of Madame Zeiser's—subtle and indefinable, a charm that so soon as analyzed is gone. Its effect, however, remains, and then, too, her playing has many distinctive qualities that invite analysis. One of these is the marked singing quality of her tone. Other pianists have this quality in some measure, but in the case of Mrs. Zeiser it is always there, this beautiful single tone song, whether the passage played be a rapid run or a slow melody—though in the latter it is most markedly beautiful. She is not surpassed by any player in the exactness of her readings. In detail they are fine as cameo cuttings and are still never lacking in spontaneity. Of false notes we heard none, except in the Rubinstein study, written especially to display them.

The Beethoven Sonata, op. 31, No. 3, gave one much to think about. If it presented no new profundities it revealed all the old, and there were new beauties, commanding immediate and unreserved homage. The Mendelssohn "Wedding March" and the "Dance of the Elves" were irresistibly beautiful. It was like a great mural picture, with its radiant color and dancing movement. Mrs. Zeiser knows well the value of contrast, hence the arrangement of her program. From the great cathedral-like background of the "Wedding March" passed the merry elves and there slowly entered the funeral train. It was Chopin's "Marche Funèbre," and it was beautifully performed. Then the piano passed on to the Chopin etudes and nocturnes and scherzos, performing each to the highest pleasure of her audience. The last three or four numbers were in the brilliant order, Liszt, Rubinstein and Leschetizky, and a transcribed Strauss waltz. The audience, which had closely followed the changing mood of the player, was now prepared for the electrifying brilliancy of her work in the bravura pieces. It was insistent in its applause and the modest little artist responded with a study for the left hand of tremendous difficulty.

The lower church was fairly well filled—a large recital audience. The people present were enthusiastic not alone in their admiration of the artist's playing, but in her modesty, sweetness and generosity.—St. Paul Dispatch, December 6, 1901.

Madame Zeiser's program last night was a most satisfactorily arranged one, full of piquant surprises, yet embracing enough old

Season 1901-1902

FANNIE BLOOMFIELD-ZEISLER

FOR TERMS AND DATES APPLY TO

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favorites to make the lovers of piano music entirely content. Perhaps there was nothing, however, which gave such satisfaction to her audience last night as her interpretation of Chopin. The Chopin numbers began with the "Marche Funèbre" and concluded with the Scherzo (op. 20). The march was played with a dignity that was most impressive, but underneath it all was expressed that wail of passionate grief that makes the march the saddest of all sad compositions Chopin ever wrote. A beautiful moonlight picture was painted in the nocturne, a picture in subdued but wonderfully effective tones. Madame Zeisler's opening number was the Beethoven Sonata, op. 31, No. 3. It was beautifully rendered. The minuet from Schubert's Fantaisie, op. 78, followed, and then Mendelssohn's "Wedding March" was played as transcribed for the piano by Liszt.

A poetic bit played last night was Liszt's exquisite "Liebestraum." The program concluded with a Strauss waltz, "Man lebt nur einmal." This waltz is always a favorite, but it takes a Zeisler to make one realize "how mad and bad and glad it is—and yet, how it is sweet." But even this number did not satisfy last night's audience. No one offered to leave the concert hall until once more the pianist was persuaded to return. For an encore she played a composition, arranged for the left hand. Not only did the playing of this number demonstrate the brilliancy of her technic, but it also proved how entirely a thing of the soul, not of the hands, is her music, for into the composition she infused the same subtle charm that characterized everything she played last night.—St. Paul Globe, December 6, 1901.

Rose Stelle.

THE Paris letter in this issue announces the appearance of Miss Rose Stelle at a recent Philharmonic concert. The Paris newspapers printed the following:

The concert of the Philharmonic Society last night was as interesting as its predecessors. Marteau, the violinist of Geneva, played a piece of Jacques Dalaze most beautifully. Then a new singer endowed with a beautiful voice, Miss Rose Stelle, sang four German lieder in a manner which showed her to be an artist who studied expression appropriate to what she sang. Finally Teresa Carreño, the celebrated pianist, played Beethoven and Schubert. Each of the artists received tremendous applause.—La Figaro, March 1, 1902.

At its last concert the Philharmonic Society introduced us to an American singer, Miss Rose Stelle, who met with great success. Endowed by nature with a magnificent dramatic soprano voice, Miss Rose Stelle sang the lieder of Jensen, Franz and Klein heretofore unknown to a French audience, and "The Serenade" niuel of Brahms in perfect style. Teresa Carreño, a pianist of first water, and Marteau, the violinist, received much applause at this same concert.—L'Intransigeant, March 4, 1902.

The success of a young American singer, Miss Rose Stelle, at the last Philharmonic concert, was wonderful. Her magnificent voice and her faultless manner showed marvelously in her interpretation of Brahms, Franz, Klein and Jensen, German lieder which were before unknown to the French audience. Madame Carreño and the violinist Marteau were heard at the same concert.—La Liberté, March 4, 1902.

The success achieved at the last concert of the Philharmonic Society by Miss Rose Stelle, a young American singer, was sensational. She sang the German songs of Brahms, Klein, Jensen and Franz, never before heard by a French audience, with a magnificent voice, correct taste and expression.—Le Journal, March 4, 1902.

The Philharmonic Society, which always presents the leading artists of the world, was particularly successful in this at its last concert. Miss Rose Stelle, an American singer with a superb dramatic soprano voice, achieved an enormous success. She sang the German (lieder) songs of Brahms, Jensen, Klein and Franz, never before heard by a French audience, with consummate skill and art.—Le Courier du Soir, March 4, 1902.

ROSA LINDE.—Rosa Linde has been singing recently in the trans-Mississippi towns of St. Louis, Kansas City, Omaha, Sioux City, and having much success. She has been engaged to sing at the Springfield, Mass., festival in Liszt's "St. Elizabeth." The Sioux City Tribune says of her singing there:

Mme. Rosa Linde was heard to fine advantage in several numbers. Her voice, a contralto of good range and remarkably fine timbre, was shown off well in a waltz song by Strauss, the second concert number. Encored, she sang "My Love Is Like a Red, Red Rose" with exquisite feeling and art. One of the most enjoyable numbers in the whole program was her "Habanera" (Bizet), from "Carmen." Called back she sang the pretty little coon song introduced here by Madame Nordica, "Mighty Lak' a Rose," by Nevin. The tenth numbers were Madame Linde's, and she sang "Serenade," Strauss, and "Good Night," Nevin.

A FINCK EDITORIAL

ALTHOUGH this paper differs in some respects from a few of the opinions expressed by Mr. Henry Finck in an editorial in the *Evening Post* of Monday last, yet it has so many points of agreement with the views of THE MUSICAL COURIER that it is a pleasant duty to give his views more than a local circulation:

NEW YORK'S CHIEF MUSICAL NEED.

It is not possible to look back on the musical year, which is now in its last weeks, with a great degree of satisfaction. Some of the concerts given—notably those of Paderewski, Sembrich and the Kneisel Quartet—have been successful and admirable from every point of view, but of the orchestral and choral concerts, and the piano, violin and vocal recitals, the vast majority were neither profitable nor enjoyable. With the exception of Paderewski's "Manru," no important novelty was produced, and for the most part operatic and concert programs preserved the wearisome stereotyped appearance of preceding years. The opera season was unusually short, and so absurdly crowded that it was impossible to achieve the best results. Financially the opera was a success, but no company can give from seven to nine performances a week in two cities, 90 miles apart, and do justice to the works chosen. Adequate rehearsing is out of the question under such circumstances, and when it is seriously proposed to give such difficult operas as "Fidelio" and "Rheingold" without any preparation whatever, it is time to call a halt.

The plan of taking the opera company on a two months' trip across the country before coming to this city has also been found disadvantageous. The prediction made, that the voices of the singers would be affected injuriously by this itinerancy, came true. Few of the famous vocalists have been at their best. Nevertheless, the vocal department was by far the most satisfactory feature of the opera. In the matter of scenery and stage management local audiences have never been spoiled; but the gradual lowering of the standard of conductorship has proved a most deplorable matter. In the old-fashioned prima donna operas of Rossini and Donizetti the conductor need not be much more than a careful time beater. In Verdi and some later Italian operas it is desirable to have a real interpreter; in French operas it is important to have one; and in Wagner's operas absolutely necessary. Wherever there is a great conductor Wagner's operas dominate; in this city they have in recent years fallen to a position of secondary importance. It is foolish to try to place the responsibility for shortcomings on the shoulders of the "tired players." As one of these players remarked the other day: "We may be tired sometimes, but we never play in a tired way if we have a conductor who can magnetize us. But if the conductor is indifferent and absentminded, or so ignorant that he does not know if some of us amuse ourselves by pretending to play when we are not making a sound, we naturally become careless. Nobody ever accused us of playing in a tired way under Seidl or Mancinelli, though we often worked as hard under them as we do now."

There are rumors that important changes in conductorships are to be made for next season, not only in the opera but in the concert field. The importation of a first-class conductor, like Richter, Nikisch, Mottl, Weingartner, Mahler, von Schuch, or Lohse, has, indeed, become an imperative necessity for this city. We are reliably informed that one of the most famous men in this list is willing to come over to us if he can get a proper guarantee for five years. But there lies the difficulty. Both at the Metropolitan Opera House and in Carnegie Hall conductors are engaged only from year to year. This makes it impossible to persuade any one of the leading orchestral pilots to leave Europe. Mr. Nikisch, for instance, makes \$15,000 a year, and has a pension to look forward to. He would be foolish to give up such a position for what we can offer him at present. Yet some-

thing must be done for the salvation of our musical interests. Some persons are at present engaged secretly (why secretly?) in raising a fund for a permanent orchestra. But that is not what we want now; we need a permanent conductor of the highest rank first. Our orchestras are good enough; there are few better in the world. If their audiences are diminishing from year to year the reason lies in the failure of the conductors to interest hearers in the music emotionally. None of the conductors heard in New York during the season now waning has been able to do this excepting the visiting Victor Herbert. This is a matter of supreme importance.

Richard Wagner received only \$1,000 for four months' services in conducting the concerts of the London Philharmonic Society, in 1855. The fact just referred to—that Nikisch earns \$15,000 a year in economical Germany—shows how the ideas regarding the importance of orchestral conductorship have changed within half a century. In the period of Haydn and Mozart, as Dr. Hubert Parry has pointed out, "audiences were critical in the one sense of requiring good, healthy workmanship in the writing of pieces, * * * but with regard to deep meaning, refinement, poetical intention, or originality they appear to have cared very little. They wanted to be healthily pleased, not stirred with deep emotion."

We have changed all that. An up-to-date conductor must always regard the meaning and poetic intention of the music he interprets, and we expect of him new "readings" of masterpieces, as we do of an actor of high rank; but above all, he must be able to stir us emotionally. "Music without emotion," Jean de Reszké once remarked, "does not exist for me." That is the modern attitude. What Dr. Dvorák wrote in regard to composers—that the highest test of genius lies in the ability to write slow movements, saturated with deep feeling—is also true of conductors. We have at present no local conductor who is able to reveal the melancholy, the poetry, the pathos of such music as the slow movement of Dvorák's "New World" Symphony, or the Adagio Lamentoso of Tchaikowsky's "Pathétique." This means, of course, that in other compositions, too, the deep emotion that may be embodied in them is not revealed to the hearers. The resulting loss of enjoyment is what depletes concert halls. Brilliant virtuosity à la Rosenthal cannot compensate for the absence of musical emotion. What we need in order to make the best music once more delectable and profitable is a Paderewski of the orchestra, both at the opera and in the concert hall.

People's Choral Union to Sing "Israel in Egypt."

AT the performance of Händel's "Israel in Egypt," which Frank Damrosch will give with the People's Choral Union at Carnegie Hall on Monday evening, April 14, Dr. Carl Dufft will assist, in addition to the artists already announced.

The last occasion on which this oratorio was heard in New York was the music festival under the late Dr. Leopold Damrosch at the Seventh Regiment Armory in 1882. The monster chorus which then presented the work included singers from many towns in the Middle and New England States. Joseph Baernstein and Dr. Dufft will at the coming performance sing the bass duet, which will be remembered by many for the stirring effect it produced when sung by Myron W. Whitney and Franz Remmert at the last occasion.

MORRIS PIANO SCHOOL.—The Morris Piano School, 201 West Eighty-first street, of which Mrs. Lucille Smith Morris is the director, is having a most successful season.

Mrs. Morris reports that the "daily class" scheme of instruction has done wonders for the pupils. Most of them have accomplished more by this system in four months than others have in a year or more when taking lessons two or three times a week.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, March 27, 1902.

MARCH AND APRIL EVENTS AT THE CHICAGO AUDITORIUM CONSERVATORY.

FREDERIC GRANT GLEASON, the eminent musician and composer, is directing many educational events at the Chicago Auditorium Conservatory.

S. G. Pratt's lecture, "The Musical Metempsychosis; or, the Transmigration of a Tune," was an interesting novelty among the Conservatory's March attractions, Robert Stevens and Rose Nussbaum assisting.

For the program of another popular and artistic March event, Madame de Norville's recital, I am indebted to Mr. Gleason. It was thus arranged:

Symphony in B minor (first movement).....	Schubert
Conservatory Orchestra.	
Vocal, No Torments Now (Le Cid).....	Massenet
Madame de Norville.	
First Ballet Music from Otho Visconti.....	Gleason
Orchestra.	
'Cello Concerto in A minor.....	Golterman
Robert Sansone.	
Aria, Caro Compagne (Sonnambula).....	Bellini
Madame de Norville.	
Menuetto.....	E. Sansone
From the Mountain.....	E. Sansone
Pessant Dance.....	E. Sansone
String Orchestra.	
Vocal—	
Songs from the Persian.....	Rogers
Constancy.....	Smith
A Song of the Four Seasons.....	Foote
Madame de Norville.	
Violin Concerto, op. 64 (Andante and Finale).....	Mendelssohn
Antonio Frosolono.	

That pupils of Henry F. Meyers are making excellent progress was illustrated at their recent "Mandolin and Guitar Carnival," which aroused enthusiasm.

Among talented pupils who have appeared in public this month may be mentioned Sylvia Marotta, Antonio Frosolono, Frank Zito, Robert Sansone, James Brodie, Anna Hope Gray, Helen Barry, Berent Voss Olson, John Downs, Mary Potter, Marie Murphy, Maude E. Hobbs, Miss Hartly, Maude Lincoln and Joseph Garramoni.

This was the cast for "Among the Breakers," a melodrama cleverly presented by the School of Acting:

David Murray, keeper of Fairpoint Light.....	Mr. Chester
Larry Divine, his assistant.....	Mr. Davis
Hon. Bruce Hunter.....	Mr. Elliston
Clarence Hunter, his ward.....	Mr. Garrity
Peter Paragraph, a newspaper reporter.....	Mr. Carney
Scud, Hunter's colored servant.....	Mr. Gerrish
Miss Minnie Daze, Hunter's niece.....	Miss Pratt
Bess Starbright, cast up by the waves.....	Miss Wachter
Mother Carey, a reputed fortune teller, wife of David Murray.....	Miss Wildager
Biddy Bane, an Irish girl.....	Miss Garvin

"Among the Breakers" has many friends at the conservatory, where it was given last season also, with much success.

And this is a list of forthcoming events:

"Stabat Mater," with orchestra, March 27.

Pupils' matinee, March 29.

Roberts Stevens' third piano recital, Beethoven program, April 3.

"The Spectre Knight," by the School of Opera, April 10.

Errico Sansone's last concert, April 17.

"Green Room Fun," by the School of Acting, April 24.

WILLIAM A. WILLETT.

The following press comments of recent date illustrate the unmistakable popularity of William A. Willett, baritone, of the Chicago Auditorium Conservatory:

William Willett's singing on this occasion was no less captivating than when he assisted here in the presentation of the "Rose Maiden" some time ago. He is a baritone of wonderful sweetness, range and power, and held under that perfect control and interpretative ability which marks the truly great singer.—Waukegan Daily Sun.

Mr. Willett, who was heard in Congregational Church when the "Rose Maiden" was presented, more than pleased his hearers. A baritone with remarkable power and range, he puts expression and vim into his efforts that completely enraptures his hearers.—Waukegan Daily Gazette.

Mr. Willett was one of the features of yesterday's program. He received a decided ovation at the close of his rendition of the "Gloria," which was accompanied by the full orchestra. He responded to the encores, giving the "Yeoman's Wedding Song."—Cleveland Plain Dealer.

Mr. Willett sang two numbers delightfully.—Cleveland Press.

Mr. Willett sang last evening at the Collingwood. He sang better than he has ever sung in Toledo. The program at the third recital last evening given by the Toledo Conservatory was an unusual one in the character of the group of songs by the vocalist of the evening. The first group touched on the songs of different nations. The use of songs in a program such as given last night tested the strength of the artist and the very fibre of the soul more than elaborate compositions could possibly have done, and in it all Mr. Willett was not found lacking.—Toledo Times.

When Mr. Willett appeared last November with the Toledo Symphony Orchestra his work was favorably reviewed in these columns. Mr. Willett's voice is of heroic proportions, and he was heard to greater advantage in the large space of the Valentine Theatre than in Collingwood Hall. For similar reasons he was at his best in the heavy numbers. The oratorio numbers were the most successful, the great air from "Elijah" being declaimed with much dramatic force. This was, indeed, the best thing Mr. Willett did, although remarkably creditable readings were given of Tchaikowsky's "To a Forest" and Schumann's "Widmung," after which he was recalled. The other songs were of varying interest, but all seemed to please the audience, who applauded the singer heartily.—Toledo Daily Blade.

FREDERICK WARREN.

Frederick Warren, baritone, who will sing in that beautiful work, Stainer's "Crucifixion," at Trinity Church, Highland Park, on Good Friday, has filled many concert engagements in Chicago this season, in addition to being a busy instructor at the Chicago Auditorium Con-

servatory. A tour with Jessie Bartlett Davis will occupy his time during the first part of April. Mr. Warren sang with success at Mrs. Corcoran's recent musicale.

Beatrice M. Piccotto, soprano, who left Chicago last week for an Eastern concert tour, was one of the soloists at the Chicago Auditorium Conservatory's latest faculty concert in the Music Hall, Fine Arts Building.

The Pittsburg Orchestra, conducted by Victor Herbert, will give two concerts at the Studebaker Hall, Fine Arts Building, on Sunday afternoon and evening, April 13.

MRS. MOORE'S NEW BOOK.

Among those who came to Chicago last Saturday to hear Paderewski's magnificent program was Mrs. Aubertine Woodward Moore, the distinguished author, from Madison, Wis. Mrs. Moore is engaged in writing a book called "For Every Music Lover," or "How to Know Music." The success of her last volume, "For My Musical Friend," was so remarkable that it was shortly followed by an order from the publishers for the book now nearing completion.

RECITAL AT THE AMERICAN CONSERVATORY.

The American Conservatory adds another recital to its brilliant array of interesting features. On Wednesday, April 2, the ensuing program will be presented, under the able direction of John J. Hattstaedt:

Prelude and Fugue, A minor.....	Bach
Fantaisie, op. 17.....	Schumann
Who Is Sylvia?.....	Schubert
Her Grave.....	von Fielitz
The Trout.....	Schubert
Miss Finckenstein-Brühl.	
Melodie.....	Gluck-Sgambati
Serenade.....	Rubinstein
Tarantella.....	Chopin
Miss Finckenstein-Brühl.	
Fairy Lullaby.....	Beach
I'm Wearin' Awa'.....	Foote
Bonjour, Suzon.....	Pessard
Miss Goodwin.	
Scherzo Humoristique, op. 19, No. 2.....	Tchaikowsky
Rhapsodie, op. 79, No. 2.....	Brahms
Miss Finckenstein-Brühl.	

CHARLES W. CLARK'S CONTINUED SUCCESS.

The local press has recently paid these glowing tributes to the distinguished baritone, Charles W. Clark:

Mr. Clark was introduced in a song cycle by William Schuyler based on Stephen Crane's "Blackriders." The music was well set for Mr. Clark's always satisfying voice. MacDowell's "Thy Beaming Eyes" and "Barcarolle" were delightful, while Mr. Clark's spirited execution of Herman's "Gypsy Serenade" provoked a storm of applause. The Damrosch "Danny Deever," a recognized and strongly accented battle piece, brought the program to a brilliant close.—Chicago Record-Herald, March 3, 1902.

Charles W. Clark gave as the first section in his group of songs a cycle by William Schuyler from Stephen Crane's "Blackriders." A list of popular selections followed, and Mr. Clark's excellent voice and admirable skill as singer and interpreter made listening a genuine pleasure.—Chicago Tribune, March 3, 1902.

Mr. Clark sang a number of songs, and all were made interesting by his splendid interpretation.—Chicago Chronicle, March 3, 1902.

Mr. Clark sang a cycle of short songs by William Schuyler, which should be heard again. "Danny Deever," as his closing number, sent the audience home satisfied.—Chicago Daily News, March 3, 1902.

The demands upon Mrs. Hess Burr as teacher of singing and in coaching are so great that she has decided to abandon all public work as accompanist after this season. She will be heard only when her pupils make public appearances.

Next Monday evening "The Sultan of Sulu" will inaugurate its fourth week at Studebaker Hall, Fine Arts Building.

MARCH 29, 1902.

The Spiering Violin School's sonata recital in the Assembly Room, Fine Arts Building, to-day, includes com-

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positions by Schubert, Beethoven and Brahms, played by Miss M. C. McIntosh, Mrs. Junius C. Hoag and Miss Jennette Loudon.

On Sunday afternoon, April 13, George Hamlin and his associates will present a "request program" at the Grand Opera House.

GLENN HALL.

An interesting announcement just issued by Dunstan Collins contains the ensuing partial list of the many important engagements admirably filled by Glenn Hall, the tenor:

Spring tour, Theodore Spiering Orchestra.
Spring tour, Boston Festival Orchestra.
New York Oratorio Society, New York.
Handel and Haydn Society, Boston, three times.
Amateur Club, Apollo Club, Chicago.

Mozart Club, Pittsburg.
Arion Club, Milwaukee.
Kansas City Oratorio Society, Kansas City.
Philharmonic Club, Minneapolis.
Schubert Club, St. Paul.

Orpheus Club, Salt Lake City.
Spring Festival, Springfield, Mass.

Spring Festival, Richmond, Va.
Spring Festival, Syracuse, N. Y.

Spring Festival, Holyoke, Mass.
Spring Festival, Newburyport, Mass.

Spring Festival, Salem, Mass.
Spring Festival, Harrisburg, Pa.

Choral Union, Ann Arbor, Mich.
May Festival, Ann Arbor, Mich.

May Festival, Louisville, Ky.
Mr. Hall will shortly be heard in Winnipeg, Canada.

Margaret Cameron, who studied in Vienna, teaches the piano successfully at the Fine Arts Building, and also at the Northwestern University School of Music.

A promising composer is Mr. Oldberg, one of the instructors at the Northwestern University School of Music.

HELEN BUCKLEY'S ENGAGEMENTS.

The eminent soprano, Helen Buckley, will fill many important engagements this spring, among the dates being: March 31, Indianola, Ia.; April 1, Lincoln, Neb.; April 2, Ottumwa, Ia.; April 3, Toledo; April 5, South Bend; April 8, Nashville. Miss Buckley will be heard also at Cedar Falls, Ia., and on the afternoon of Easter Sunday she will sing at a musical service to be held at McVicker's Theatre, Chicago.

The Chicago Symphony Orchestra, which has just returned from a tour of the Far West, will give a concert at the Grand Opera House on the evening of Easter Sunday.

Mrs. William Spencer Crosby, whose Wagner lecture recitals have been well received, is giving the series in the Louis XV. salon at the Auditorium annex, the dates including April 1, April 3 and April 8.

THE APOLLO CLUB'S FOURTH CONCERT.

Berlioz's "Damnation of Faust" will be presented by the Apollo Club at its last concert of the season on Monday evening, April 28, in the Auditorium. The chorus has been increased to at least 500 voices. The Chicago Orchestra has been engaged to play, under the direction of the conductor of the club, Harrison Wilde. Helen Buckley, George Hamlin, Charles W. Clark and Claude Cunningham will be the soloists.

The Chicago Orchestra will not give its twenty-second program of the season at the Auditorium until April 18.

and 19, owing to the grand opera events of the next two weeks.

Henry Willis Newton's new sacred cantata, "The Atonement," will be sung under Mr. Newton's direction at St. James' Methodist Episcopal Church on the evening of Easter Sunday.

At the Church of Our Lady of Sorrows on Easter Sunday a special program of music will be given by Clarence Eddy, the eminent organist; Louise McAllister, contralto, and Mr. Gauthier, tenor.

GRACE VAN VALKENBURGH.

The following interesting paragraph describes one of a series of concerts recently given by Grace van Valkenburgh, the contralto, who is under the concert direction of Dunstan Collins:

The last chamber concert in the series inaugurated by Mrs. Van Valkenburgh was heard by an appreciative audience in Lyceum Hall. The appearance of Mrs. Clara B. Trimble met with entire favor. Her voice is admirably trained and possesses the strongest elements of lyric beauty. The treatment is free, the shading always artistic and the tones of memorable sweetness. Her rendition of the impassioned nocturne for voice, "Endymion" (Lehmann), was perhaps her most beautiful attainment, though she was thoroughly charming in her romantic and exquisitely clear Rubinstein numbers, "Der Traum" and "Frühlingslied." She is justly famous for her German songs. And she seems to understand that mystic tenderness peculiar to the German folkslieder and love songs. In a little group of English songs, she mingled joyous abandon with penetrating sadness, and the fineness of fairy lullabies with the yearnings of the captive slave. The audience was delighted, and she was generous with her encores. Mrs. Van Valkenburgh was heard in a splendid selection on the oratorio order, "The Lord Is My Light" (Allisen), which she gave with more than her usual triumphant success. Two German songs, "Liebestreu" (Brahms), "Meine Liebe ist Grün," by the same composer, formed excellent contrast—the one weird and pathetic, the other eminently bright and dramatic.—Kansas City Journal.

Louis Magnus, the talented young Chicago violinist, and C. H. von Steckelberg, of Council Bluffs, Ia., propose to present an interesting series of duo programs, beginning in April.

Lillian Mattice, soprano, a pupil of Charles W. Clark and of the Hinshaw School of Opera, recently sang with success at the Royal League entertainment in Maywood.

About fifty students of the Sherwood Music School and a number of other friends were recently entertained at the residence of Mr. Sherwood. They were invited to his spacious music room on the top floor where a brilliant recital was given by Mr. Sherwood, who was in his most happy mood. Many favorite compositions were called for, and the old masters lived again. The program embraced these selections:

Sonata, op. 27, No. 2.....Beethoven
Romance in F sharp.....Schumann
Maestoso from Fantaisie, op. 17.....Schumann
Ballade in G minor.....Chopin
Scherzo, B flat minor.....Chopin
Grande Polonaise in A flat.....Chopin
Fire Fugue.....Händel
Isolden's Liebestod.....Wagner-Liszt
Polonaise in E.....Liszt

Mr. De Pue sang several songs artistically, and Mrs. De Pue was the accompanist.

In the words of one of their guests: "Mr. and Mrs. Sherwood are charming host and hostess, and the air of cordial hospitality which pervades their home is the secret of the success of these social evenings, which the students are often privileged to enjoy."

BERTHA S. TITUS.

The clever "Notes on Hawaii," with musical illustrations, which Bertha S. Titus, of the Fine Arts Building,

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often gives before prominent clubs and at social events, have been enthusiastically indorsed as follows by the local press:

Mrs. Bertha S. Titus gave her interesting talk, "Notes on Hawaii," at the home of Mrs. J. J. McCarthy, Friday of last week, and was the recipient of much praise on the occasion of her initial appearance in this new field. Mrs. Titus has just returned from her recent sojourn of fourteen months in the Hawaiian Islands. She was fortunate in being in Honolulu while history was being made, and had unusual opportunities to study the life and customs of the natives. Mrs. Titus' stay was so prolonged and her acquaintances so numerous that her impressions are of a different nature from those of the ordinary tourist, and her knowledge of the country is much more complete than that of the often met with lecturer, who in his hurried search for material loses sight of the real condition of society. Aside from the display of rare curios and photographs which Mrs. Titus makes, perhaps the most attractive features of the program were the old-time folksongs, accompanying herself as she does on the ukulele. The growing interest all well informed people have in our new possessions, the desire to picture, if possible, the home life, the hopes and ambitions of the vast family we have so recently adopted, will prompt a sincere appreciation of the breezy, informal talk Mrs. Titus offers. Her paper will be read at a number of prominent functions this winter and a tour has been arranged through the State in the early future.—Saturday Evening Herald.

Mrs. Titus' talk on Hawaii proved a delightful and profitable entertainment, and the lecturer showed herself thoroughly conversant with her subject.—Evening Post.

The American Conservatory's *Quarterly* has been received. It contains able articles by Howard Wells, O. E. Robinson, Gertrude H. Murdough and Hubbard W. Harris, also an excellent picture of Allen Spencer, pianist, who is one of the most popular instructors at the conservatory. The *Quarterly* is not confined to prose. Within its attractive pages may be found a thoughtful poem, "To Brahms," by May Morgan.

Elizabeth A. Bass, formerly of Minneapolis and now of Chicago, contributed several effective vocal numbers dur-

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ing the past week before the Woman's Columbian Club, of the Northwestern University Settlement.

An artistic series of recitals will be given this spring by pupils of Victor Heinze in the latter's studio, Fine Arts Building.

HAROLD BAUER'S SUCCESS WITH THE CHICAGO ORCHESTRA.
Harold Bauer, the distinguished pianist, played with the Chicago Orchestra yesterday at the Auditorium and to-night the same program—the twenty-first of the series—is to be repeated.

Mr. Bauer won an emphatic success.
He interpreted Saint-Saëns' Concerto in G minor.
The "Andante Sostenuto" made a favorable and even profound impression.

"Allegretto Scherzando" was given with infinite finish and grace. It so delighted the audience that Mr. Bauer was compelled to rise and bow three times before beginning the "Presto," which reached a powerful climax.

After being recalled persistently he responded with a portion of Gluck's "Alceste," arranged by Saint-Saëns. It was beautifully played.

The orchestra's contributions were Brahms' Symphony in E minor and the Tchaikowsky "Symphony Pathetic."

Mr. Bauer has recently appeared in Louisville, Oberlin and Indianapolis.

Before long he will sail for his home in Paris.

Later he is to participate in some of London's coronation festivities.

To-day I asked Harold Bauer where he managed to get that exquisite touch, which is peculiarly his own. But he didn't tell me.

M. H.

ON CONCERT GRANDS.

IN discussing the question of grand pianos used in concerts in this country this season, the interesting fact in connection with the Mason & Hamlin has just crept out, that the grand piano of Mason & Hamlin has been used this season in the New York Philharmonic Society's concerts, on the tour of the Boston Symphony Orchestra, and by the Pittsburgh Orchestra, the orchestra in Cincinnati, under van der Stucken's direction; in the concerts of the Theodore Thomas Orchestra, in the concerts of the Philadelphia Orchestra, in the concerts of the Peabody Orchestra at Baltimore, in the concerts of the Indianapolis Orchestra, in the Kneisel Quartet concerts, in the Marcossos Quartet concerts of Cleveland, and also in concerts and recitals in the various cities all over the country, by Harold Bauer, Ernest Hutcheson, Felix Fox, Elsa von Grave-Jonas, and in concerts at the Yale University, &c. This shows what effect is produced by the energy, intelligence, and, let us say, genius of manufacturers of high grade pianos of the artistic stamp, through their identification with the production of classical music in this country.

Rebecca Holmes.

MISS REBECCA HOLMES, the violinist, divides her time between New York and Springfield, Mass. She has good classes in both cities. Her immediate concert engagements are April 3, at a musical at the home of Miss Stebbins in Springfield; recital at Rosemary Hall, a school for young ladies at Greenwich, Conn., and a recital at Westfield. The recital at Rosemary Hall is set for April 11. Easter Sunday (March 30) Miss Holmes played at the services at the Church of the Redeemer, New Haven, Conn.

Greater New York.

NEW YORK, March 31, 1902.

MRS. MORRIS BLACK was the feature of Mr. Dyer's concert at the Astor Gallery last week, notwithstanding the participation of Ternina, Pianist Randegger and Dyer. She sang these solos: "Par le sentier," Dubois; "Bergerette," eighteenth century, and "Irmelin Rose," C. von Frankenstein. Her German is impeccable, anyone can understand her English, her French is accurate, and her carriage at once graceful and dignified. Unite with this musical impulse and knowledge of handling the voice, and small wonder Mrs. Black (née Sara Layton Walker) is one of the busiest singers in New York.

With Mr. Dyer she united in a couple of Brahms duets, little known, and these likewise displayed intimate knowledge of the music and how to sing it.

The Misses Reynolds, violinist and 'cellist, respectively, have been busy of late. On March 17 they played at the Passaic Club, with very good success; on March 24 before a large and fashionable audience in aid of the membership work of the West Side Y. M. C. A., and last Tuesday they were the soloists for the Amphion Glee Club, of Hoboken. April 3 they participate in a concert at Staten Island, and their Sunday church work keeps them both occupied on that day. Middle of this month they expect to make a tour in Canada.

The Mildenberg and Stiles "moozical and boozical" attracted a large number of invited men guests last week. Professionals of all sorts were on hand, singers, pianists, cornet players and story tellers, the informal program running somewhat as follows:

Piano solo, Mr. Mildenberg; tenor solo, Mr. Smock; bass solo, Mr. Speaks; cornet solo, Mr. Earl; tenor solo, Mr. Stiles; baritone solo, Mr. Bergram; violin solo, Mr. Kaltenborn.

Between the varied solid and liquid refreshments and the music the evening was much enjoyed, so that when the writer left, at 11 o'clock, things were getting hot.

The musical and dramatic entertainment given by Auxiliary No. 9 of the Stony Wold Sanatorium Association at the Buckingham Hotel, had a varied program, Mr. and Mrs. Carl Hauser, piano and violin, respectively, taking important parts. In collaboration with Henry Hess and Louis Heins (viola and 'cello), they played the Rheinberger op. 38, the Piano Quartet; also closing the program with the Dvorák Quartet, op. 87.

"Bluebeard," a posthumous music drama by Richard Wagner (by Kate Douglas Wiggin), was also done by Miss Amy Baker, while Miss Helen Niebuhr, Miss Marguerite Hall and Miss Feilding Roselle all sang solos, various actor people also reciting.

The program of music at the Church of the Incarnation, under the direction of W. R. Hedden, Mus. Bac., organist-choirmaster, is ever interesting, the five Sundays of March, notwithstanding Lent, especially so. The anthems were by Mendelssohn, Martin, Sullivan, Haydn, Shelley, Gounod, Dvorák, Brahms, Stevenson, Fauré, Farmer and others, while on Easter Sunday this was the musical program:

Organ Prelude.....Salome
Processional, Easter Song.....Sixteenth century
Canticle, Christ Our Passover.....Smedley
Te Deum in C.....Gounod
Benedictus, Chant.....Barnby
Introit, Hosanna.....Granier

Offertorium, Let the Bright Seraphim.....Händel
Organ Postlude, March from Ariane.....Guilmant
Hedden is doing excellent work at this church, and is a genial and popular man, sincere and amiable in his intercourse with boys and men; in consequence he gets from them the best possible results.

Fanny M. Spencer is chairman of the music of the Professional Woman's League, which recently met at 108 West Forty-fifth street, with Mrs. Leslie Carter as the guest of honor. There was a reception at 3 o'clock, followed by this musical program:

Three Preludes.....Chopin
Impromptu in F sharp.....Chopin
Mrs. Katherine Ruth Heyman.
Parla Waltz.....Arditi
Mrs. Gertrude Auld-Thomas.

Address.
Miss Anne Rhodes.
Study in D flat.....Liszt
Gondoliera.....Liszt
Campanella.....Liszt
Miss Heyman.
A Memory.....Park
Obstination.....De Fontenailles
Ariette des Deux Avers (1770).....Grétry
Mrs. Auld-Thomas.
Miss Fanny M. Spencer, Accompanist.

Maurice Gräu, of the Metropolitan Grand Opera Company, has engaged Miss Myrtle Randall, of New York. She appeared with the company here and in Boston in "The Magic Flute," and goes with them to Chicago. Miss Randall studied with J. Harry Wheeler three years, and is studying with him at the present time.

Among the distinguished artists who participated in Miss Emma Thursby's at home recently were Miss Esther Palliser, of London, and her sister, Miss Walter, whose beautiful voices were heard to great advantage in an "Ave Maria" and other duets; Signor Paoli, who sang with fine effect the Legend from "Lohengrin"; Mrs. Chas. Foote, whose playing always commands attention; Miss Hastings, Edward Brigham, Mr. Parsons and Miss Updegraff, a new arrival from Ohio; Mme. Signi Lund-Skabo, a cousin of Ole Bull, recently from Norway, a composer of rare merit, played charmingly, and also accompanied two of Miss Thursby's pupils, Miss Josephine Schaffer and Miss Reba Cornett, in the rendering of several of her songs; Miss Hemeberg, whose playing must be heard to be appreciated; Signor Giuseppe Aldo Randegger, cousin of the famous teacher, who played several piano solos, and Arthur Farwell, whose unique work in harmonizing the beautiful Indian songs procured by Miss Alice C. Fletcher is attracting notice. Frederick Paulding's inimitable recitations were a pleasing feature of the afternoon.

Among the pupils who attracted especial attention were Miss Martha M. Henry, of Cincinnati; Miss Josephine Schaffer and Miss Reba Cornett, whose successful appearances in the recent musical salons at the Waldorf-Astoria (in Paderewski's "Manru," Rubinstein's "Christus" and Mrs. Hadley's "Hiawatha") have already been favorably noticed in this paper.

From early until late Miss Thursby's apartments were thronged with the lovers of choice music, among whom were noticed many prominent in social circles, who pay the compliment of attending week after week.

Miss Adelaide C. Okell gave an informal musicale and reception for her pupils at her studio, 57 West Eighty-

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fourth street, on Saturday. The guests were greatly interested in the remarkably fine results obtained by the Carreño method, of which Miss Okell is an exponent. The best rendered numbers were the Polonaise from "Le Bal" (Rubinstein), by Miss Myrtle Quimby, who displayed fine octave work and great brilliancy of execution; the "Au Bord d'une Source" (Liszt) and the Henselt "Si Oiseau j'étais," by Miss Ruth Wilson, whose delicious velvety touch and command of tone color reminded one of her accomplished teacher. For these two young ladies, who are Miss Okell's assistant teachers, and who have played at several out of town functions this season, a bright musical future is prophesied. Refreshments were served and the usual gay informal reception followed.

Robert J. Winterbottom gave the last of his series of spring organ recitals on the great organ at Trinity Church, Broadway, last week, with this program:

Fugue in C minor, from Passacaglia.....Bach
Andante Grazioso, from op. 31.....Beethoven
Grand Chœur in G major.....Salome
Idylle.....Buck
Prelude and Fugue in E flat.....Saint-Saëns
Early Morn at the Monastery.....Klein
Evening Prayer.....Klein
Bourrée.....Bach

Here was variety sufficient to please all tastes, ranging from the classic organ giant Bach to the popular style tone picture of Klein's "Early Morn at the Monastery." This latter especially pleased, for it presents in charming style the chanting of the monks, &c., and at the close one could hear whispers of commendation; it was played with taste and the bringing out of its salient points. Salome's "Grand Chorus" rang out finely, and the Bach Bourrée closed a set of unusually interesting recitals.

At St. Paul's Church, Englewood, N. J., Mr. Winterbottom gave the second of a series of recitals (arranged by the organist of the church, S. S. Huxham), playing a program of eleven numbers, culled principally from the pieces played at Old Trinity this season.

Compositions by Mme. Signi Lund Skabo, a sister of the deceased Miss Unni Lund, of Crouse College, Syracuse University, occupied the attention of a large and fashionable audience in the Astor Gallery last week, Mrs. Emma Pilat-Greene, violin; Mrs. Morris Black, mezzo-contralto; Mackenzie Gordon, tenor, and Willis Alling, accompanist, participating, Madame Skabo also playing some of the accompaniments. The works all showed much talent, the piano pieces being fluent and effective. Mrs. Black added greatly to the affair by her superior singing, so full of intelligence and finish, and Mrs. Pilat-Greene played on short notice some rather difficult violin pieces. Mrs. John L. Elliott proved to be Ethel Irene Stewart, the soprano, now retired from professional life, but singing on this occasion with more than her old time exquisite voice and beautiful enunciation. Mr. Gordon sang and Madame Skabo cannot complain of the audience, for it was most appreciative.

MISS LEVY'S MARRIAGE.—Miss Camille Levy, the daughter of Emile Levy, will be married April 9 to Martin M. Sampter. The ceremony will take place at the residence of Mr. and Mrs. Levy, No. 207 West 106th street.

Obituary.

Carlo Lago.

CARLO LAGO, the Italian opera impresario, died at Milan about a fortnight ago. He was seventy-two years old, and is survived by one son. Lago had conducted opera in London and St. Petersburg. He came to the United States for the first time and made a tour with Patti, under the management of Abbey & Grau. Last year Lago was a member of the Sembrich Concert Company.

Severin S. Sauter.

SEVERIN S. SAUTER, an aged musician and orchestra leader, well known in the West, died at St. Louis, Monday, March 24. He was seventy-nine years old. Sauter was one of the refugees who came to this country from Germany in the memorable year of 1848.

Frank H. Daniels.

FRANK H. DANIELS, a music teacher and head of the Prospect Hill College of Music, Brooklyn, died at his home, 138 Livingston street, in that borough, last Sunday afternoon. He was fifty-one years old. The deceased was a member of the Germania Club. He leaves a widow. The funeral services will be held this afternoon (Wednesday) from the residence. The interment will be at Greenwood Cemetery.

GUILMANT ORGAN SCHOOL.

A SPECIAL course of ten weeks will be given at the Guilmant Organ School beginning next Tuesday, April 8, at the opening of the spring term; special advantages are offered. Mr. Carl, who is spending the Easter vacation at the Hotel Hygeia at Old Point Comfort, will return the last of this week. Church committees are in communication with the school, and finding the advantages in securing organists who are well equipped for the duties devolving upon them. Daniel Lang has just been engaged as organist of the Sixteenth Street Baptist Church, New York city, and W. Ray Burroughs at the First Presbyterian Church, at South Orange, N. J. Mr. Burroughs gave a recital at Brockport, N. Y., on Saturday evening. The winter term closed last week, showing splendid results, and following is the program of the recital held Thursday afternoon:

Prelude in G major.....J. S. Bach
Prelude in G.....Mendelssohn
Miss Edith Brown.
Allegro Appassionata (Sonata V.).....Guilmant
Hyde Demaray.
Choral With Variations.....Henry Smart
Miss Edna C. Tilley.
Pastorale in E.....César Franck
Miss Olive Feigenmaker.
Andante Religioso (Sonata IV.).....Mendelssohn
Daniel Lang.
Offertory in F.....Blatch
Miss Mary A. Liscom.
Andante in D.....Silas
Mrs. Harry Sheldon Bentley.
Marche Funèbre et Chant Seraphique.....Guilmant
Merrill M. Hutchinson.
Meditation in A flat.....Klein
Miss Carlotta Feigenmaker.
Allegro Moderato (Symphony No. 4).....Widor
Mrs. Gertrude E. McKellar.

OFFENBACH AT HAMMERSTEIN'S.

OSCAR HAMMERSTEIN is an enthusiast, and having a memory he has never forgotten the bright, piquant and delicious airs and rhythms of the Offenbach operettes and operas bouffe. For years past he has been dreaming of a revival of these legitimate works, relatively speaking, and when the opera company which disports itself annually at New Orleans for the delectation of the French habitués of the Louisiana Purchased City suggested a visit North, including a few weeks in New York, Hammerstein—a distant relative of Offenbach, by the way—at once concluded to make terms, in consequence of which the latter's "La Jolie Parfumeuse" was produced on Monday night at the Victoria, to a large house, too.

Those with musical suggestion in their make-up could soon find the source of all our modern, or at least nearly all, operettes and light opera in the Offenbachian *melange*, for it is the foundation of the operette *genre*. All these modern light opera conglomerations can be traced back to it, but on Monday night one needed the imagination copiously to fill out what was lacking in the performance.

Mr. Hammerstein must fill in the violin body; the strings and skeletons, and his relative Jacques wrote with special favoritism for strings, and he played the violin with taste and with his fingers. More violins, violas and cellos. More rehearsing is needed, more careful rehearsal in the ensemble, and not only for the stage business.

As to the company, suppose we defer any special reference until the people become somewhat acclimated. We refuse to join the chorus of ungallant critics who exposed the average age of the dames and grandames of the opera chorus, but "us thinks" that some of them sang here before this era, although they were then too young for the serious work now before them.

Offenbach productions must have first a competent conductor, thoroughly equipped with the Parisian tradition; then a complete orchestral filling; then a youthful chorus of vivacious, French nature, but also endowed with fine voices; then singers who are actors and actors who are singers; French comedians who are French musicians. These are only some of the necessary features to start out with, but they will do if we could only get them.

However, during the week we will see and hear, we hope, for the Offenbach operette is only a starter, as it were, and Hammerstein may be lying low.

The Schirmer Bulletin.

THE Bulletin of New Music, issued by G. Schirmer, contains notices of new compositions by Howard Brockway, Henry Holden Huss, Arthur Whiting, new songs by Dudley Buck and Jennie P. Black; also a Synagogical Service. In the Schirmer Library of Musical Classics some new volumes have been added—Song Cycles, by Beethoven; six other songs by Beethoven (in one volume); eighteen songs by Franz, six by Jensen, twelve by Liszt, six by Mendelssohn, eighteen by Schubert and eighteen by Schumann. Altogether, it is an interesting pamphlet.

Rollie Borden Low.

MRS. ROLLIE BORDEN LOW, the concert and oratorio soprano, sang last Saturday evening at the recital given in the Baldwin studios in Carnegie Hall by the piano pupils of Miss Gertrude von Betz. Mrs. Low sang songs in French by Massenet and in English by Henschel, revealing in both sweetness and artistic finish.

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The Musical Courier will be found on sale hereafter at the music house of Carisch & Jänichen, in the Corso Vittorio Emanuele No. 2, which is near the Duomo and the Galleria.

CORSO VENEZIA 65, MILAN, ITALY,
March 15, 1902.

THE following letter was started promptly enough, but owing to the meeting of friends in and out of town, entertaining and being entertained, besides attention to other duties, time slipped by without my being able to resume and finish the letter.

This explanation and apology for seeming tardiness will, I trust, be sufficient and acceptable. DELMA-HEIDE.

The Jubilee of Pope Leo XIII.

Rome, Italy, March 4, 1902.

Rome, the Eternal City! What a delightful, glorious change after a winter spent in the north of Italy, with the almost daily accompaniment of fog and rain, or marrow chilling dampness! What memories are revived by a return visit to Rome, this ancient and most interesting of places, built upon hills numbering seven! How well I remember similar festivities about this same time a few years ago, when, after the high honor of being presented to Her Majesty—the beautiful, most gracious and fascinating of queens—Margherita of Italy, the writer, along with thousands of others, also received the Papal benediction of Leo XIII.

Then, as now, St. Peter's was densely packed with some 50,000 or 60,000 people. But, on the Pincian Hill, alas! the benign countenance, the graceful and sympathetic appearance of Italy's great lady, loved and honored alike by high and low, is not seen this time acknowledging, from her carriage, the greetings of immense throngs of people who always turned out en masse to catch a glimpse of that beautiful, kindly, expressive face, with its cheerful, happy making recognition for all. And when Queen Margherita—lovely embodiment of all that is good, beautiful and artistic—would leave the Pincio, the sun also would take his departure, setting immediately behind the dome of St. Peter's, seen in the west. The Queen ever appeared in and as sunshine, and when Her Majesty would leave the light invariably lowered and went out—the people saddened and returned to their respective homes. This is not mere idle or fanciful talk, but abso-

lute fact, I assure you. With this noble and soul moving queen of hearts and arts as a theme, I could easily enthuse and expand into a world of thought most beautiful! But—a description of the Jubilee of His Holiness the Pope is what you are expecting, and duty therefore commands postponement of greater pleasure.



Early spring time is perhaps the most attractive of all seasons in Rome, during which the city is usually filled with visitors, who come here for the Holy Week and Easter festivities, and the generally delightful weather at this time makes the great old place all the more interesting and attractive.

This great Vatican celebration has brought to Rome and to St. Peter's Romans, by which is meant Italians (for they say "all Italians are Romans," and not, as one would suppose, to be more correct, "all Romans are Italians"), from every part of the country, and foreigners from everywhere; priests and laity, Catholics and believers of every denomination; a sort of general glorification or festivity as universal as was ancient Rome.

Within the immense temple of St. Peter were gathered the tremendous congregation of over 50,000 souls, while in front of the church in the large piazza were other thousands clamoring to be let in—an utter impossibility.

Every imaginable religious belief and profession was represented in this awful crowd of Christians, of Israelites (of whom there are many in Rome), of Mussulmans, Buddhists, Brahmins and followers of other exotic religions.

These Papal celebrations and festivities are always an attraction; they are showy and spectacular affairs of immense drawing power, and the present very important jubilee offers no exception to the rule, but is, on the contrary, more gladly and joyfully attended than have been many or most other celebration in recent years.



Long before the hour of commencement some hundreds and thousands began crowding about the entrance of St. Peter's, arriving, many of them, as early as 5 o'clock in the morning. The problem was not how to get into the church, for that was closed, but what to do while waiting; how to kill time and not lose the position, the vantage ground gained by each one. There was any amount of chatting and gossiping, of course; eating of bread, sausages and cold meats, roasted and boiled chestnuts, figs and dried fruits, liquors (cordials and cognac), wines, especially Marsala—much like sherry in taste—and black coffee were poured or drunk from every kind of vessel and flask. Talking became very general and animated as time went on, and soon made one think he must have been transported to Babylonia, so various and lively were the tongues heard all about this imposing Piazza di San Pietro.

To tell THE MUSICAL COURIER readers all that transpired in this piazza up to 8 and 9 o'clock, the time when the great portals of the church were thrown open to the waiting crowd not ticketed for the reserved part of the edifice, would be an impossible undertaking at this time; to write an account, a description of all that was heard and seen on this occasion would require the space of several hundred paged MUSICAL COURIERS to print it and a pen more talented than mine to do the matter justice. And the reader would need to travel with the writer outside and beyond the domain of music, the strictly beautiful and the æsthetic, to arrive at the sayings and doings of this motley,

patiently, good natured crowd of interested, curiosity filled people.



Strictly considered yesterday's celebration was not a twenty-five years' jubilee, but only the beginning of the twenty-fifth year of the Pontificate of his Holiness, it being just twenty-four years since the coronation of Pope Leo XIII. But, owing to the advanced age of the Holy Father, the anticipation of these festivities was considered wise and timely.

The Pontifical Jubilee was inaugurated by a Coronation Mass, celebrated in St. Peter's. At 11 o'clock the Pope descended to the Chapel of the Sacrament and vested at the Pietà. Wearing a cape and the tiara, his Holiness was carried into St. Peter's on the Sedia Gestatoria, with the flabelli on each side, and preceded by the cardinals and chamberlains, the bishops and prelates following.

Entering the basilica, announced by silver trumpets, the Pope was enthusiastically received, the crowded congregation cheering and shouting "Viva il Papa-Re!" From all parts of the church there was waving of handkerchiefs as a salute, especially by young priests of various nationalities, seeing which, the Pope—who is not only priest, but an astute man of politics, an intellectually keen and well informed statesman, diplomatic in every move—showed great satisfaction over this demonstration; but he could not hide his feelings, his emotion at this splendid manifestation of good will, this welcome of great joy, easily discernible in the expression of his face—and by which he was nearly overcome.

His Holiness was carried to the throne before the Cathedra, where he changed the tiara for a mitre.

The slowly moving procession of the Papal Court, in which were purple robed cardinals, chamberlains in red robe edged with fur, bishops in their white mitres and other dignitaries in rich costumes, or rather vestments, presented a sight most striking and effective, showy and pompous. Add to this the military, the Noble Guards, the Palatine Guards and the Swiss lining the passage through which the procession passed, all in gorgeous uniforms, brilliant and picturesque, with the surroundings of every type and nationality of people, and you have an ensemble of great variety and contrast of color, of life, motion, interest and intensity. A scene brilliantly effective, strikingly showy, pompously spectacular!

It is well known that the Pope has a particular aversion to being carried so high above the shoulders of the congregation, seated in his big arm chair, the "Sedia Gestatoria," or standing on its flooring, but which is done for the better viewing ability of the congregation. The curiosity of the people in the church to see the Holy Father in his full length or height being always very great, the Pope's orders are ignored and he is carried in full view of everybody, in spite of his wishes to the contrary.



After reaching his throne the Pope turned to the left to salute, with a sign of benediction, the diplomatic tribune, set apart for special envoys; the little tribune devoted to royalty was occupied by the Prince and Princess of Saxe-Coburg-Gotha, the Duke and Duchess of Saxe-Weimar and the Countess di Frani, sister of the late Empress Elizabeth of Austria. Following this the Pope then turned to the right, always with a slight nod of the head, accompanied by the benediction sign, where was seen the tribune of the Roman nobility and aristocracy—the ladies

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being attired in black, with black veil of Spanish lace over the head and the gentlemen in society evening dress. (This order of appearance or dress is prescribed also for other occasions when being admitted to the presence of his Holiness.)

Cardinal Serafino Vannutelli, feeling slightly indisposed, the Cardinals Oreglia and Parocchi, alternately, began singing Mass at the Papal altar, and all the cardinals came up in turn to make their obedience to the Pope, each one kissing his hand. The sight was a very striking one, nearly all the cardinals in the Curia being present. Behind them were the bishops and prelates, and on the steps of the Papal altar were the private chamberlains in their fur edged red robes. The Mass was very long and ended with the singing of a "Te Deum" by the Sistine Chapel Choir, the congregation responding. Majestically impressive was this part; the elevation of the Host, too, when the silver trumpets sounded with telling effect. On each side of the altar were the Noble Guards, who saluted at the elevation, as did also the Palatine Guards and the Swiss, lining the passageway.

After Mass the Pope gave the Benediction, all of the crowded congregation who could falling on their knees, including the soldiery. This Benediction was pronounced by the Holy Father in a clear voice of firm but nasal quality. Then he returned through the basilica (carried on the Sedia Gestatoria) to his apartments, stopping in front of the Confession to grant the customary indulgence.

Leo XIII. in appearance is very thin and slightly bent, but his eyes are of sparkling vivacity—remarkably so for his ninety-two years, which high anniversary he celebrated the day before yesterday. He looked well, though a bit flushed, in spite of the fatigue he must have felt, as the function lasted over two hours. His Holiness was closely followed by his medical attendant, Dr. Lapponi, to whom he expressed himself as greatly satisfied with his strength and health, not being in the least fatigued, he said, after the trying ordeal in St. Peter's.

The choir of the Sistine Chapel was augmented by singers from some of the other churches, and gave splendid interpretations of the music selected for this celebration under their director, Domenico Mustafà.

The Mass chosen for the occasion was the capioavoro (chief work or masterpiece) of Palestrina, called the "Papa Marcello"; harmonious, majestic, sublime music! beautifully reproduced by this choir of well trained singers. After the offertory a new motet was sung, written expressly for this Pontifical Jubilee by Mustafà, who is as smiling and agreeably jolly as ever. The Pope's "Angel," the soprano soloist of the Sistine choir, seems to grow more, rather than less, tremulous as time advances. The tremolo of this singer's voice always reminded me of a bird struggling to reach his perch, or a certain point like, say, that of a lofty window sill or ledge, without having calculated his flight sufficiently high to enable him quite to reach it; ever remaining just a bit, a trifle below the position and placing, or pitch, not quite high enough at any time to get over and in or on to the desired spot. This trembling and bird-like fluttering may cause a nervous listener to become anxiously uneasy. There was a time when I imagined that this "flutter" voice of very high, light soprano quality must belong to a young boy (or to

a girl, but for the prohibition of the female sex in this choir) until I made the acquaintance some four years ago of the owner of the voice so tremulous and fluttering—a man, large and fleshy.

The services being over, the great mass of humanity, about 60,000 people, emptied into the piazza, and were received there in a sudden rain drenching. All were without umbrellas, naturally, and it was utterly useless to hope to secure a carrozza, every one in sight being at once taken possession of and immediately driven off.

Within the sanctuary, before this little episode of excitement outside, a priest, in his enthusiasm on seeing the Pope enter, shouted "Viva il Papa Democratico!" Other clericals cried "Viva il Papa, Re di Roma!" Still another went those one better with "Viva il Vice-Dio!"

An enlivening incident, which created no end of hilarity among those who witnessed the performance, was that of a lady having taken a position well up on the edge or brim of a large bowl, or rather basin, containing holy water for baptismal purposes, her feet swinging in the air, who in her excitement either lost her balance, or through forgetfulness of her risky position suddenly fell back, slipped or sat back deep into the more than half filled basin of blessed liquid we know as water. This plunge and involuntary bath, together with the unhappy woman's expression of terror, the quick changes of color and troubled thought flitting across her face while in this helpless condition; this predicament of the poor creature; her sorrowful, frightened face, and the laughing, always fun loving crowd may more easily be imagined than described. It certainly was a funny sight and worthy of reproduction as a picture. Some of the seminary students, despite all protestations from those in charge, effected an entrance to places they were not privileged without admission cards, by executing what Italians have learned to know as "steeple chase," i. e., jumping over the fence—the barrier or railing separating the reserved space from the ordinary. Those holding tickets and occupying reserved places cried out in loud voice to the Guards to prevent this, but the soldiery could not reach the transgressors in time to stop this co-called "steeple chasing," which, however, was terminated by a number of gentlemen standing near. One would think that students of theology and young would-be priests should know better than to create a disturbance of the above mentioned nature in the House of God during an impressive service, and of which they are professed believers. But on such occasions over here in Italy the church fares no better than the theatre; the celebrations at St. Peter's on high festive days reminding one much of a performance of opera at the theatre, or some other spectacular affair, to judge from the manner in which the people behave. That there should occur in such a vast assemblage arrests for pocket picking need not appear astonishing, perhaps; I mention this merely to complete my record of incidents observed.

If this roaming Rome letter should be found rather too long and Popish, I can but plead the general interest in the high old subject I had to treat; and furthermore, that I understand there exists between THE MUSICAL COURIER's editor-in-chief, Marc A. Blumenberg, and His Holiness Pope Leo XIII. the strongest possible feeling of mutual, old-time friendship and admiration.

ness Pope Leo XIII. the strongest possible feeling of mutual, old-time friendship and admiration.

The second successful novelty in the line of light opera at the Filodrammatici Theatre in Milan is "La Souris Blanche" ("The White Mouse"), operetta in three acts and five scenes, book by Chivot and Duru, with music by Leon Vasseur and de Tuisy, produced by the Ettore Vitale company, under the direction of Eduardo Sassone.

At the Teatro Alessandro Manzoni Mme. Jane Hading has appeared with her French company on three consecutive nights. The actress interested her audiences very much, and pleased exceedingly in the following plays: "La Princesse de Bagdad," by Dumas; "Le Vertige," piece in four acts, by Michel Provins; "Les Demi Vierges," comedy in three acts, by Marcel Prevost.

In my next letters I shall be able to tell you about the production of d'Annunzio's "Francesca da Rimini," by Signora Eleonora Duse and her company, at the Lirico Theatre.

Also about the premiere of "Germania," the new opera by Franchetti, at the Scala Theatre. Both have arrived in Milan this week, and are now before the public. Tragedy and opera alike have been given a most favorable reception by the Milanese theatre-going public.

"Francesca," a tragic story, has not much action, but is depicted in beautiful verse, grandly delivered by la Duse.

"Germania" is a serious opera in story and music, musically in conception and treatment; contains much music that is German in origin, Italian in treatment and non-Wagnerian in style. Franchetti's source of inspiration is largely Weber, but his manner of treatment is mostly his own. Besides these two important and successful novelties just quoted, I shall have to report three instrumental concerts given at the Salone Perosi.

DELMA-HEIDE.

Brounoff in Canton.

THE large audience completely filling the opera house was delighted with Brounoff's lecture-recital on "Russian Life and Music." Certain managers from Harrisburg and Williamsport expressed their desire to engage him—people stayed and stayed, until, as Brounoff says, he "had to discharge his audience." Said the Canton Sentinel: "The recital was not only pleasurable but educational, and the Beethoven Club is to be congratulated on the success of its venture. * * * This music, when interpolated by a master, pleases all tastes. Brounoff is tactful; he gives them all sorts of music, and they ask for more. He did not have a single number that was long enough to be wearisome. His touch is exquisite and showed the master hand. * * * The sentiment of the composition finds rare expression under his touch. His voice is a full, rich baritone, well trained. The large audience was unusually demonstrative and encores were numerous."

Brounoff plays, and his pupil, Clara Gorn, sings, at a concert of the Bronx Circle about this time. The American Student Minstrels gave a performance recently in the Leipsic (Germany) Krystal-Palast, at which a sketch, "The South Befo' de Wah," was played, written by a former pupil of Brounoff, Fred Watson.



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O Let Night Speak of Me. Song—	
Miss Ethel Crane.....	New York, N. Y.
Charles Dennee.	
Mountain Scenes, op. 30. Piano—	
Miss Georgia Richardson.....	Detroit, Mich.
The Thought of You. Song—	
Miss Myra A. Coleman.....	Detroit, Mich.
Arthur Foote.	
Irish Folksong—	
Miss Margaret Fry.....	Freeport, Ill.
Miss Louise de Ginther.....	Philadelphia, Pa.
The Eden Rose. Song—	
Mme. Emma Juch.....	Brooklyn, N. Y.
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J. Stuyvesant Kinslow.....	New York, N. Y.
Mrs. Rita Lorton Schmidt.....	Chicago, Ill.
Festival March, op. 29, No. 1. Organ—	
John Hermann Loud.....	Brookline, Mass.
Pastorale, op. 29, No. 3. Organ—	
John Hermann Loud.....	Brookline, Mass.
Nocturne, from op. 50. Organ—	
John Hermann Loud.....	Brookline, Mass.
Nocturne, from op. 50. Organ—	
Ernest Douglass...St. John's Memorial Chapel, Cambridge, Mass.	
Love Me if I Live. Song—	
Miss Louise de Ginther.....	Philadelphia, Pa.
J. H. Hahn.	
Concert Polonaise, op. 11. Piano—	
Miss Florence B. Scovill.....	Detroit, Mich.
E. W. Hanscom.	
Lullaby. Song—	
Miss Garfielda Miller.....	New York, N. Y.
The Homeland. Song—	
F. M. Marston.....	Dorchester, Mass.
Reinhold L. Herman.	
Gypsy Serenade. Song—	
Charles W. Clark.....	Chicago, Ill.
Mildred J. Hill.	
Sleep. Song—	
F. M. Marston.....	Dorchester, Mass.
Margaret Ruthven Lang.	
An Irish Love Song—	
Miss Martha Jones.....	Chicago, Ill.
Ghosts. Song—	
Mrs. St. John Duval.....	New York, N. Y.
Frank Lynes.	
A Bedtime Song—	
W. V. Dixey.....	Malden, Mass.
For You. Song—	
E. S. Catcott.....	Peoria, Ill.
Sweetheart. Song—	
Clifford Hirt.....	Peoria, Ill.
If All the Dreams We Dream. Song—	
F. M. Marston.....	Dorchester, Mass.

Edward MacDowell.	
From an Indian Lodge (from Woodland Sketches, op. 51. Piano)—	
Miss Florence B. Scovill.....	Detroit, Mich.
Woodland Sketches. Piano—	
Miss Myrtle Dungan.....	Indianapolis, Ind.
To a Wild Rose (from Woodland Sketches, op. 51)—	
Morris Parkinson.....	New York, N. Y.
Etude de Concert. Piano—	
Miss Maria Victoria Torrilhon.....	Brooklyn, N. Y.
Miss Cornelia Dyas.....	Washington, D. C.
To a Water Lily—	
Miss Cornelia Dyas.....	Washington, D. C.
My Jean. Song—	
Mrs. Rita Lorton Schmidt.....	Chicago, Ill.
Thy Beaming Eyes. Song—	
Charles W. Clark.....	Chicago, Ill.
George W. Marston.	
My God and Father, While I Stray. Song—	
W. V. Dixey.....	Malden, Mass.
John W. Metcalf.	
Absent. Song—	
Miss Vera Eva Roberts.....	Peoria, Ill.
George B. Nevin.	
The Boatwain Bold. Song—	
W. V. Dixey.....	Malden, Mass.
F. M. Marston.....	Dorchester, Mass.
Edna Rosalind Park.	
A Memory. Song—	
Miss Callahan.....	Ladies' Matinee Musicale, Lafayette, Ind.
James H. Rogers.	
The Moon Shines Pale. Song—	
Miss Helen F. MacManus.....	New York, N. Y.
Mrs. John Kerr.....	New York, N. Y.
Charles P. Scott.	
Only a Ribbon. Song—	
W. V. Dixey.....	Malden, Mass.
F. M. Marston.....	Dorchester, Mass.
W. C. E. Seeboeck.	
Elizabethan Songs—	
Mrs. Rita Lorton Schmidt.....	Chicago, Ill.
Edgar Thorn.	
Forgotten Fairy Tales. Piano—	
Miss Ruby Temple.....	Indianapolis, Ind.

MANTELLI'S MEXICAN TOUR.

MADAME MANTELLI, the prima donna, and Louis Blumenberg, the violoncellist, will leave New York next Saturday for Mexico to make an extended concert tour through that country, under the direction of a distinguished Mexican impresario. The bookings were made by Manager Robert E. Johnston. At least six concerts will be given in the City of Mexico, and every city of importance will be visited. After completing the Mexican tour the Mantelli-Blumenberg combination will fill a limited number of engagements in the United States, which already have been booked. Carl Bruchhausen, the pianist, will go with these artists.

SPECIAL FROM CHICAGO.

[BY WIRE.]

CHICAGO, April 1, 1902.

AT the close of the first scene of the last act of "Aida" at the Auditorium last night, the performance was discontinued and the audience dismissed. The alleged cause is that De Marchi, the tenor, became hoarse.

M.

Innes Band.

INNES and his band gave an Easter concert at the Herald Square Theatre last Sunday night to a large audience. The soloists were well received, and the band received an ovation.

Nordica.

AFTER a concert season of unprecedented success in this country, under the management of Loudon G. Charlton, Mme. Lillian Nordica leaves for Cherbourg and Paris on the Kaiser Wilhelm der Grosse on April 22.

Rieger in Boston.

WILLIAM H. RIEGER, the tenor, sang last Monday in the Bach "Passion Music" with the Handel and Haydn Society.

PADEREWSKI GETS AN

Ovation in Brooklyn.

ONE of the largest, one of the most demonstrative, and one of the most musical audiences ever assembled in the Brooklyn Academy of Music greeted Paderewski on Monday evening. The great pianist was in one of his noblest moods, and throughout the recital played like one inspired. How well he knows what works suit his moods. The "Moonlight" Sonata, with which he opened the evening, is romantic rather than classic, and in that respect is different from the other Beethoven sonatas. It is doubtful if anyone in that great audience ever heard the first movement, Adagio Sostenuto, more beautifully played. It was heartbreaking in its sadness. The "Hunting Song," by Mendelssohn, which followed the Sonata, was a real chase, and must have given the army of students in the family circle something to think about. The "Spinning Song," and another Mendelssohn "Song Without Words" gave more delight to the students. Then Paderewski opened the wondering eyes and ears of the musicians in the house with his masterly performance of the Schumann Symphonic studies.

There was a slight change in the Chopin group made in the program published on the Brooklyn page. Instead of the Scherzo in B minor Paderewski played the Ballade in A flat. After that the Nocturne in G major and the Valse, op. 34. The Chopin pieces created an uproar, and at that point the audience became excited and the air filled with enthusiasm. Encore, of course, had to be given, and the pianist played another Chopin Valse. Liszt's transcription of two of Chopin's songs, one of them "The Maiden's Wish," entitled in program phraseology "Chants Polonaise," were, as might be expected, more "chant" than "Polonaise," and the pianist played both in caressing tones. The Rubinstein Barcarolle was played in dreamy fashion, and then the pianist turned the tables and gave a marvelous performance of the Liszt Polonaise in E major as the closing program number, but not the final number, by any means. To the melody of cheers and handclapping, Paderewski kept coming and going between the stage and ante-room.

Those who missed the Liszt Rhapsody from the regular program were not disappointed after all, for Paderewski played one of these characteristic pieces in characteristic fashion, then another was demanded, and the pianist played more Liszt, the "Campanella," and still hundreds surged about the footlights, clapping frantically and cheering, and the pianist returned once more and played a Chopin Waltz, this time the one in C sharp minor. Shouts for "Paderewski Minuet," "Paderewski Berceuse" were heard, but the insatiable were obliged to leave, for the lights were going out, and Paderewski went to his dressing room to get his coat and hat. Although it was raining a large crowd of men and women encircled the carriage of the pianist at the stage entrance and gave him three rousing cheers as he came out.

The recital was given under the auspices of the Brooklyn Institute of Arts and Science.

PADEREWSKI DATES.

MR. PADEREWSKI will leave America on the steamship Oceanic for Liverpool on April 30, and his dates hence and between that day are as follows:

- April 3—Soirée musicale at the White House, Washington.
 " 5—Philadelphia.
 " 6—Carnegie Hall, New York.
 " 7—Utica, N. Y.
 " 8—Ottawa, Canada.
 " 10—Louisville, Ky.
 " 11—Indianapolis, Ind.
 " 12—Rockford, Ill.
 " 14—Wichita, Kan.
 " 15—Lincoln, Neb.
 " 16—Cedar Rapids, Ia.
 " 17—Peoria, Ill.
 " 18—Grand Rapids, Mich.
 " 21—Dallas, Tex.
 " 23—New Orleans, La.
 " 24—Birmingham, Ala.
 " 26—Washington, D. C.

Some Music Festivals.

AMONG the music festivals that will take place in October, following closely upon those in Maine, Vermont and New Hampshire, will be those in Northern New York. All these festivals are under the direction of William R. Chapman.

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MARY MÜNCHHOFF'S

NEW

TRIUMPHS IN GERMANY.

CONCERT AT BONN, ON THE RHINE.

(*Bonner Zeitung*, November 16, 1901.)

AND now a few words on the great sensation of the evening, Mary Münchhoff's songs. Before the beginning of the concert there was much whispering about the phenomenal vocal art and incomparable mode of execution of this artist, but the reality excelled even the greatest expectations. The splendor of Patti's times seems to be reawakened in this singer. There is no superficial nor artificial floriture, no pyrotechnics, that blaze and leave a void, but a pure, musical spirit ensouls every tone. The first selection, Rosina's "Una voce poco fa," from Rossini's "Barber of Seville," which Miss Münchhoff substituted for the aria from Gounod's "Philemon and Baucis," was a perfect artistic triumph. The charm of this extraordinary high soprano voice filled one with ecstasy; the pure, noble formation of tone, the smooth cantilena, the fine, exquisitely formed staccati, runs, trills and cadenzas were a source of wonder. Her artistic rendering may be called "ravishing," a term seldom employed by us, and the audience could not refrain from overwhelming the artist with applause. Then Schubert, Wagner and Bizet were rendered and in these selections also the singer revealed the wonderful melodious quality of her voice. Still more! She sang with such delicacy and tenderness that her soul seemed to rise with the tones and diffuse a warm, brilliant lustre. Was ever the charming "Haideröslin" more charmingly sung? Recall the tenderly modulated refrain, in

which the whole soul of the poor little rose was clearly revealed! Or Wagner's "Cradle Song," with its echoing decrescendo and Schubert's "Du bist die Ruh," in its peaceful and reverential grandeur! The applause was so great that Miss Münchhoff was compelled to reappear again and again, proffering finally as encore Alabieff's "Nachtigall."

FRANKFORT MUSEUM CONCERT.

(*Kleine Presse*, February 4, 1902)

WE can speak only words of praise for the soloist of the evening, Miss Mary Münchhoff. She is a finished coloratura singer and an extraordinarily good one. She forms the high head tones with such incredible firmness, and they are so clear and pure, that one is lost in joyous wonder at such virtuosity. In Alabieff's "Nightingale" she produced an astounding effect in the repetition of a single tone. The applause was immense.

MUNICH CONCERT.

(*Münchener Neueste Nachrichten*.)

THE soloist of yesterday's fourth chamber concert, Miss Mary Münchhoff, was a stranger to Munich circles. The strength of this singer lies in a masterly cultivated colorature technic, which can be termed admirable. The exquisite quality of the highest registers deserves especial mention. One rarely hears a "D" of such beautiful quality as that sung by Miss Münchhoff. Her most effective song was Schubert's "Haideröslin."



GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE 17,
March 17, 1902.

IN my last week's Budget I proved to you that in the matter of concert halls Berlin is far ahead of New York. An equally great factor, if not a stronger one, in the musical life of both cities is their orchestras. In this latter respect the supremacy of the German capital over the metropolis of the United States is even a more marked one than in the case of the concert halls. You have in New York your venerable Philharmonic Society, the efforts of which, their lethargy and inaction, their failings from senility, their lack of technical advancement and the general exhaustion from the sin of omission to introduce new blood into the artistic arteries of the "grandfathers," have often been exposed in the columns of THE MUSICAL COURIER, and I have had repeated opportunities during the last months to hear the verification of your just objections and criticisms.

Now we have in Berlin, as you know, two great standing orchestras, the Royal and the Philharmonic, both of which in every way far outrival, nay, can distance, the New York Philharmonic. Besides these, however, a third and new standing orchestra was organized little more than a year ago. It was at first feared that this Tonkuenstler Orchestra, a body of mostly unknown musicians, and made up of the most heterogeneous material, would prove a fifth wheel to the wagon of Berlin's ever increasing musical activity. Such, however, is not the case, and what is more, the strong hand and personality of Richard Strauss have actually been successful in molding this mass of musicians during the course of one single season under his baton into a pliable, obedient, artistic entity, which performs the most difficult modern works, compositions for which they have no precedent, no model of reading, as most of them were absolute novelties, in an entirely satisfactory style. If you consider this achievement, both from a technical and a conceptional viewpoint, you will concede that it is quite a wonderful feat to have accomplished, and it speaks equally well for the new orchestra as it does for its great composer-conductor. Also has this first series of six novelty concerts proved so great a success and attraction that the undertaking will be continued at Kroll's (the new Royal Opera House) next season, and that thus

the continuation of the organization which calls itself Berliner Tonkuenstler Orchestra is assured.

In one respect, however, and a very essential one at that, this series of concerts does not seem to have given general satisfaction, and that was in the selections which made up the six programs. It was Richard Strauss' avowed purpose to bring only modern works, mostly of living composers, and at each concert one of Liszt's symphonic poems to performance. The Berlin critics, among them my highly esteemed young representative, and as I now learn also the public, seem to have been pretty unanimous in their opinion that in the matter of choice among the works of contemporaneous composers Strauss was not very felicitous, and that he frequently offered novelties which were tedious, or at least uninteresting, and more often still quite unintelligible to his listeners.

As the list of these works and the arrangement of the programs may be of some interest to many of our readers and to some of the American orchestra conductors in search of novelties, I herewith append the entire scheme in its completeness:

I. CONCERT, OCTOBER 21, 1901.

Ce qu'on entend sur la montagne (Bergsinfonie).....Liszt
Piano Concerto, op. 15.....Sgambati
Sinfonie No. 3, D minor.....Bruckner

II. CONCERT, NOVEMBER 18, 1901.

La forêt enchantée.....d'Indy
Der Woywode.....Tschaikowsky
Dionysische Fantaſie.....v. Hausegger
Diverimento for violin and orchestra.....Löffler
Tasso, Lamento e Trionfo.....Liszt

III. CONCERT, DECEMBER 15, 1901.

Les Préludes.....Liszt
Sinfonie, No. 4.....Mahler
Conductor, the composer.
Three Lieder, with orchestral accompaniment.....Rösch
Love Scene from Feuersnot.....Strauss

IV. CONCERT, JANUARY 21, 1902.

Orpheus.....Liszt
Leopoldiano, Ode.....Mascagni
Three Lieder, with orchestral accompaniment.....Rabl
Cockaigne, Concert Overture.....Elgar
Act III. from the Bühnenspiel Gugeline.....Thuille

V. CONCERT, FEBRUARY 10, 1902.

Trost in der Natur, Barcarolle.....Blech
Harald, Sinfonie, Part II.....Ertel
Piano Concerto, op. 26.....Neitzel
Variations and Doppelfuge on a Gay Theme.....Geo. Schumann
Conductor, the composer.
Prometheus.....Liszt

VI. CONCERT, MARCH 10, 1902.

Entr'acte from Messidor.....Bruneau
Herr Oluf, Ballad, with orchestral accompaniment.....Pfitzner
Kaiser Rudolfs Ritt zum Grabe, sinfonische Trauermusik.....Ritter
Pilgers Morgenlied an Lila.....Strauss
Meergruss.....Schillings
Three Lieder.....Schillings
Mazeppa.....Liszt

The sixth and last one of these concerts—an extra concert—will be given shortly for the benefit of the pension fund of the new orchestra. I attended at Kroll's a week ago to-day and found the audience larger than the number of programs for distribution, or rather for sale—in Germany you have frequently to pay for your programs. The applause and apparently genuine enthusiasm, however, was commensurate with the artistic offerings, which in some instances, though not in all, were of a superior order.

The entr'acte in E from Bruneau's "Messidor," a well orchestrated and also thematically well worked excerpt, shows the French critic-composer to be a fine musician of excellent technical equipment, but devoid of either original or important vein of invention.

Hans Pfitzner's ballad might safely have been omitted from the program. The man and his music are alike sick. Karl Scheidemantel, great artist though he be, battled in vain for this anti-musical abortion, and all his powers of expression and artistic delivery could not bring this stillborn child to life.

Alexander Ritter's manuscript symphonic funeral music, "Emperor Rudolf's Ride to the Grave," though influenced strongly by the Procession Music of the Knights of the Holy Grail in "Parsifal," and in form and facture modeled after Liszt's symphonic poems—a somewhat watered Liszt, however—is still a work worth hearing. Among the Liszt epigones—luckily there have existed only a very few so far—Ritter after all is one of those who have some backbone of their own.

The best one among the novelties was "Pilgrim's Morning Song to Leila," the inspired poem of Goethe having roused Richard II. to one of his genuine Strauss dithyrambs, not dissimilar to those which characterize the sweeping and triumphant opening phrases of both "Don Juan" and "Heldenleben." This song also is singable and the orchestration, jubilant and buoyant as it sounds, is nevertheless at no moment sufficiently obstreperous to drown the voice, as is the case throughout in the two previous Gesänge for baritone and orchestra. Scheidemantel sang it with genuine afflatus and apparently con amore, and as the orchestra, under the composer's authoritative guidance, performed the accompaniment most brilliantly, and the audience was in a veritable Strauss furore, it cannot be wondered at that the piece was redemanded.

Max Schilling's symphonic fantasia, "Ocean Greeting," was a disappointment, much too lengthy for the meagre contents, and only in the careful and in episodes quite masterly workmanship, as well as in brilliant but somewhat monotonous instrumentation, worthy of the composer of "Der Pfeifertag" and the "Œdipus" Vorspiel. It is an early work, however; thus was interesting in disclosing the "first period" of Schilling's musical creative-

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ness. He, too, handled the orchestra well, but better still the piano, for the accompaniments to his songs were exquisitely performed. In these later compositions in a smaller form Schillings shows admirable mood portrayal and a power of imagination which speaks well for his future as one of the coming lieder writers. Thus "Aus den Nibelungen" is full of poetic inspiration, and especially "Wie wunderschön," with its tender and fanciful tone depicting of a very suggestive text, was deserving of the *da capo* demand which, charmingly interpreted by Scheidemantel, it could and did not fail to elicit from the enraptured audience.

Simultaneously with the above described concert took place a Bach Cantata evening of the Philharmonic Chorus, under Prof. Siegfried Ochs' direction, of which artistic event of the first rank I therefore could attend only the final and public rehearsal on the previous forenoon.

It is now a matter of perhaps twenty years or more that I predicted in these very columns that the day would come when Bach would be considered the most modern of all composers. The prediction is nearer fulfillment than I ever dared to anticipate, for every day brings not only musicians but also the general public to a closer understanding of the vastness, nay, the unmeasurable magnitude, of that composer's works, of the unbounded versatility of his genius, of the wonders of his incomparable mastery of counterpoint, of the dazzling daring of his harmonies—a daring which once led me to express the bold statement, made in cold type, that nobody has so far ever written a chord that cannot be found already in one or the other of Bach's works and that there it is arrived at and just as naturally resolved by his wonderful voice leading, a statement to which I cling to this very day and which has never yet been contradicted—and finally of his deep, nay, absolutely inexhaustible fountain of noble, rich and always characteristic invention, which flows as spontaneously and purely as did ever the well of those other two greatest melodists, Mozart and Schubert.

Berlin has done more than any other city in the world, Leipzig not excluded, to further the Bach cult, and it redounds not a little to the credit of Professor Ochs, that he, with his finely drilled, in point of technical possibilities quite matchless, chorus has taken up the task where the venerable Singakademie has left off. This undeniably meritorious institute gave the first of the "St. Matthew Passion" music reproductions in Berlin after Mendelssohn found and resurrected Bach's greatest work, tearing it from an oblivion in which it had slumbered for nearly a century after its creation. The Singakademie presents it to its members and listeners piously every year on Good Friday, and also occasionally performs the "Passion After St. John" and other Bach works, especially the Christmas oratorio, which is given annually at and by the Singakademie on Christmas Eve, but they sing these works in an academic style, just as most of the old-fashioned German organists are wont to play the Bach organ fugues, viz., by pulling out the requisite number of stops and then "letting her go." Professor Ochs, however, brought new life into the old modus of interpreting the music of Bach. He makes rhythmic and dynamic inflections and if occasionally he goes perhaps a trifle too far in trying to make clear all the intricacies of the contrapuntal weavings, if his entrances of voices in the fugues are often marked with a club, so that even a musically blind man could feel them, on the whole his style of interpreting Bach is just as enjoyable as it is instructive and elevating.

The program which Professor Ochs offered for the third and last concert of the Philharmonic Chorus for the present season was a treat and a delectation for musical gourmets, for it contained not only two of the most piquant—if I may be forgiven for using so flippant an adjective in connection with the music of Bach—of the so-called can-

tatas, of which the great Leipzig Thomas cantor left no less than 200, but also gave a repetition of three of those which had formed the gems of last year's Bach festival performances. About these latter superb works I wrote at length on that occasion and can therefore content myself to-day with the statement that the impression produced was, if this be possible, even more powerful than on first hearing. With this giant's works I fare just as with the Cologne Cathedral or Mont Blanc. The more I see of them the better I get acquainted with them, the greater they appear to me, and I always find new beauties, which had not been disclosed to me before.

Two newly performed cantatas, "We Thank Thee, O Lord," and "Jesus, Thou Who Art My Soul," which had never been heard before, proved worthy companions of the other selected ones. Especially the last named, which is unquestionably one of the most sublime and most inspired among the inexhaustible creations of Bach.

The reproduction was, as I stated before, a well nigh perfect one as far as the work of the chorus was concerned. The orchestra, too, deserves praise, albeit among the solo instruments, especially the trumpet, there was many a slip between sound and lip. Among the soloists only Mrs. Herzog, who is equally as good a musician and master of style as she is a vocalist, was thoroughly satisfactory and worthy of encomium.

A concert which I attended at the Singakademie last week brought me face to face with a young blind American artist, Edwin Grasse, of whom I can with confidence speak in high terms of admiration, and for whom I predict a great and successful future. This for once is not a case of "help the blind," and although every feeling person will involuntarily be influenced in favor of and bring sympathy to bear upon the performances of one bereft of his eyesight, this young violinist can safely stand upon his merits as an artist and be judged from that standpoint—and the very highest one at that—alone. From what I heard him do in the Corelli "La Folia," in the A minor Sonata of Schumann, in which he was ably seconded at the piano by Reinhold L. Herman, and in a number of smaller pieces, among which I fancied Sinding's "Romanza" particularly, young Grasse will soon reach the highest rung on the step-ladder to fame. He will need no clumsy and disgusting advertising of "the blind violinist" sort, or of colored posters; the world will recognize his merits without such circus methods. Grasse is an extraordinary violinist from a technical as well as a musical standard. His ear is just as flawless as his left-hand fingers are fleet and sure, his bowing in all styles remarkable, and he is musical down to his finger tips.

When I went back to the artist's room—a thing I rarely did—in order to deliver to young Grasse the greetings of his relative, Georg Nembach, of Geo. Steck & Co., of New York, I found the youth to be just as modest of manner as he is simple, unaffected and charming in conversation. I elicited the facts that he was born in New York city a little over seventeen years ago. In early childhood he showed an intense love for and understanding of music, which developed so rapidly that a musical career was naturally chosen for him. With Carl Hauser, of New York, he studied the violin, and with Charles H. Kaiser, the eminent blind instructor of Brooklyn, his elementary studies and the "Braille" point print notation. When Edwin Grasse was thirteen Mr. Hauser suggested a course of study in Europe, and under the renowned violin technician and pedagogue, César Thomson, the boy's studies were continued in Brussels. One year later, after passing a comprehensive and difficult examination before Director Gevaert, he was admitted as pupil of the Royal Conservatory at Brussels, where one year after his entrance he participated in his first "concours," and was awarded a "première prix avec distinction." In this

"concours," owing to his superior abilities also as a pianist, Edwin Grasse distinguished himself likewise through the excellence of the accompaniments he performed for his classmates. In December, 1901, he passed his examination for the "Prix de Capacité," which was awarded to him "with the very highest distinction." He was the first in the violin school to qualify for this honor within the last five years.

Last year young Grasse visited here in Berlin and played for Professor Joachim, who considered his abilities such that he unhesitatingly advised him to concertize as soon as possible. Acting upon this advice Grasse made his Berlin debut on February 22 last, not an unfit day for a young American who promises well to add distinction to the land of his birth.

The first concert, which of course I could not attend, because at the time I was just half seas over, viz., in mid-ocean, and at which young Grasse performed with orchestra the Sinding A major Concerto, the Bach E major Concerto and the Joachim E minor Variations, brought him immediate success and a unanimously favorable recognition from the critics.

I am, therefore, in a position to back up my own opinion, above expressed, by the criticisms of some of the leading dailies, which spoke of Edwin Grasse as follows in literal translation:

Edwin Grasse, a talented and interesting violinist, must not be overlooked. The youthful virtuoso, who is blind, played with the Philharmonic Orchestra Sinding's concerto. Grasse possesses temperament and technic to an eminent degree. His full, rich tone is soul inspired, and his interpretation most virile. He was most enthusiastically applauded. His playing of Bach's E major concerto served to still further strengthen this favorable impression. The last number was Joachim's Variations. His program alone indicates him to be an artist of distinctive quality. May he always receive the appreciation which his earnest efforts so richly deserve.—Wilhelm Tappert, in *Das Kleine Journal*.

The Singakademie resounded with hearty and enthusiastic applause as the young blind violinist Edwin Grasse had finished his playing of the E major concerto of Bach. Even though sympathetic interest which his affliction awakens is unavoidable, his performance was so thoroughly musicianly, his technic, as shown in the difficult Variations of Joachim, so absolutely certain, that his success was most richly deserved.—Dr. Leopold Schmidt, in *Berliner Tageblatt*.

Together with the Philharmonic Orchestra, Edwin Grasse, a young violin virtuoso, gave a concert in the Singakademie. The youthful artist performed Sinding's in many ways characteristic and beautiful concerto, displaying therein astounding virtuosity. His bowing is remarkable, his tone production broad, noble and absolutely pure, and his staccato, thanks to his loose wrist, developed to perfection. Above all else, his playing of the beautiful E major concerto of Bach created the most intense impression, as Mr. Grasse seemed fully imbued with the spirit of the great tone creator. A deep and lasting impression was produced by his playing of the adagio movement. The large audience gave expression to their great appreciation through the most enthusiastic plaudits and were rewarded with an encore.—*Deutscher Reichs Anzeiger*.

A most sympathetic artist is the youthful violinist, Edwin Grasse, who has the misfortune to be blind. He possesses a strong temperament and deeply sensitive nature. He is an excellent violinist, whose rich artistic endowments have been cultivated and developed to a most remarkable degree. In his playing he speaks with a healthy and deep feeling, which penetrates to one's own heart. His large, soulful tone was well fitted for the rendering of the characteristically beautiful tone poem of the Norse composer Sinding, and of Bach's noble work, which compasses the height of human joys and the depth of human sorrows.—*Neue Preussische (Kreuz) Zeitung*.

The misfortune of the blindness of this young artist most likely accounts for the development of his deeper musical nature rather than that of mere dazzling virtuosity, although even in the latter quality his work is most creditable. His best achievements no doubt are in his cantilena work, for his playing of the adagio in Bach's E major concerto was a most masterly performance. It was reproduced with a wondrously beautiful warmth and largeness of tone. The big audience testified to its approval by means of most enthusiastic demonstrations of applause.—*Berliner Boersen Courier*.

Of special artistic interest, allied to which were sympathetic considerations, was the debut of the seventeen-year-old blind violinist, Edwin Grasse. Escorted by Conductor Rebeck, of the Philhar-

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monic Orchestra, the handsome youth appeared upon the podium. It was simply wonderful with what fullness of tone and technical excellence he played Sinding's difficult concerto, with what depth of feeling and musical understanding he interpreted the beautiful Bach Concerto, and in the Variations of Joachim he played with a certainty and perfection of tone that brought with them the conviction that here was no need of sympathy. Mr. Grasse is a perfect artist and the audience applauded him in the heartiest manner.—Berliner Zeitung.

Grasse has acquired so creditable a technic that he has absolute control of his instrument, from which he draws a full, rich and pure tone. He played first the Sinding and then the rarely heard Bach E major Concerto. In the performance of these works he displayed astonishing maturity of understanding for one of his years, which indicates the possession of extraordinary musical gifts. The closing number was Joachim's E minor Variations, which he played most dexterously, and with a winsome delicacy of expression.—Staatsbürger Zeitung.

This youth deserves a sympathy heightened to greatest interest through his artistic ability, which is worthy of the highest recognition. With astonishment is mingled joy, that into the darkness of Edwin Grasse's world the warming and soul inspiring light of music has entered, and that a talent so great has been given him that he has been able to penetrate into the "Holy of Holies" of his art, there to become one of its priests. This was recognized also and acknowledged by the public. It is rarely the case that the writer can so completely endorse the testimonial of approbation given by an audience, or that it affords him so much pleasure to greet and judge a young artist as in this instance. The technical perfection which in spite of increased difficulty Grasse has succeeded in attaining is really astounding. It needs but the mention of the program, A major Concerto of Sinding, E major Concerto of Bach and Joachim's Variations in E minor, all played with orchestral accompaniment, to show on how elevated a plane this young artist stands.—Volks Zeitung.

Besides the male Tonkünstler Orchestra Berlin also boasts of a female Tonkünstler String Orchestra, an organization similar to the one which Mr. Lachmund has called into life and conducts so successfully in New York.

The Berlin conductor's name is Willy Benda, and he is not only a circumspect and painstaking Kapellmeister, but also a very clever cellist, a fact of which the two middle movements from Mendelssohn's D major Sonata, op. 58, excellently performed by Mr. Benda, with his wife's discreet pianistic co-operation, gave ample proof.

The program opened with a Fantaisie in F minor, by Mozart, for string orchestra and organ (No. 594 in Koechel's register), which is perhaps unknown to any of our readers, as it was also to me. It is said to have been composed by the master for the organ cylinder in an old-fashioned clock. Whether this statement is true I was unable to verify, but am inclined to doubt its authenticity. Mozart's paternity of the fantasia, however, cannot be doubted, for in invention it shows all the traits of his genius and a happy blending of secular and churchly mood which makes the work doubly interesting and makes me feel grateful to Mr. Benda for its resurrection.

A Romanza for string orchestra, in manuscript, and in A major, by Hermann Noa, was the novelty of the evening. Although the composer is an amateur, he shows considerable skill in facture and a pleasing sense of form. Barring a slight monotony of rhythm caused through continued syncope in the first part of the romanza, and that the whole is "sweetness too long drawn out," I consider the work an effective and decidedly acceptable one.

A string quartet organization which belongs among the best I could enumerate, and ranking in my estimation equally as high as the Bohemians or the Kneisels, is the Brussels Quartet, consisting of Franz Schoerg, Hans Daucher, Paul Miry and Jaques Gaillard, all hailing from the Belgian capital. The first violinist I had heard in solo work before and admired him, and the cellist is a dandy. The tone production of the four artists is marvelous for richness and beauty as well as purity of tone, and the ensemble is well high perfect.

For their debut at Bechstein Hall they could not have chosen a more severe test than the D major String Quartet of César Franck, the great Franco-Belgian composer. It is a work of more than an hour's duration of performance, almost a symphony for four instruments, and going in form and more or less also in contents, and especially in the demands made upon all four of the performers, technically and tonally far beyond the limits of the compass of a string quartet, exceeding in the latter respect by far even the last quartets of Beethoven. It is, however, a work which cannot fail to interest and draw the admiration of a musician. That the Brussels Quartet were able to perform this work in the style they did speaks volumes for their individual ability and the admirable ensemble into which they have trained themselves. The first movement opens with a poco lento, which soon grows abstruse, but which upon recurrence after a middle section, Allegro in D minor,

in itself the best portion of the movement, is worked up into a fugue in F minor, which shows the extraordinary skill in counterpoint of which César Franck was one of the greatest masters of modern times.

The Scherzo in F sharp minor, *con sordini*, is wonderfully clever and as effective as any Mendelssohn ever penned. It is the best of the four movements. The Larghetto in B major starts out promisingly, but soon loses itself in vain efforts at compressing the entire first and second acts of "Tristan" into one single string quartet Satz. Reminiscences of the chef d'œuvre of Wagner abound, moreover, all through the work, the last movement of which, with its endless repetitions of material from the preceding three and its elaborate working out sections, is much too long and ought to be cut mercilessly.

A concert which the Wagner Verein gave at the Philharmonie under Dr. Muck's baton was not oversuccessful from a musical or a monetary standpoint. It was announced that the proceeds would go toward a stipend fund for poor musicians who would like to visit some of the Bayreuth performances.

Wagner himself had in mind, and said so in his writings about the plans for his "Festspiel" performances, that all musicians who wanted to accept his invitation would be admitted free of charge to his theatre. Of course, this idea is a mere chimera in the eyes of his heirs, and I doubt whether he himself could ever have carried it out, if he had kept alive to this day. But one thing is certain, and that is that the Bayreuth management could well afford, without incurring the risk of a deficit, to set aside a certain number of tickets for poor Wagnerites who want to go to Bayreuth, and it is a shame that the heirs allow, nay foster, a begging scheme for such purposes.

Incidentally after an interval of some years I heard again the once famous Sophie Menter. She played the Liszt A major Concerto, using the loud pedal to hide by means of blurring the defects in her passage work. Otherwise, however, the playing was acceptable still, and at moments even quite brilliant.

Dr. Muck conducted the "Egmont" Overture, and made a hit with that old standby. Miss Destinn, good vocalist and versatile artist though she be, was ill advised when she sang, or attempted to sing, the great "Fidelio" aria, which most dramatic excerpt lies beyond her reach in every way. She was far better in the love duet from "The Flying Dutchman," but Perron, her partner, forced his voice, and was in point of conception dry and uninteresting.

Diran Alexanian, from Constantinople, who concertized in Beethoven Hall, is a cellist with a rasping, scratchy tone and few redeeming features. I heard from him, however, a neat cello concerto by Auber, which proved a "novelty" of more than average interest, as it showed in some episodes, especially in the final rondo, the strong hand of the composer of the "Masaniello." I wonder why, with the scantiness of the cello literature, this work escaped notoriety so long.

Two composers' concerts claimed attention Saturday evening and yesterday (Sunday) noon. The latter was given by one Bumke, and the symphony he produced—"Ausgerechnet" in E flat minor—justified the fear I entertained when I saw the first syllable of the composer's name. He may do better, though, next time.

This I hardly believe of the other composer, Rudolf Braun, a young blind fellow, and pupil in piano playing of Epstein, of Vienna. A trio for piano, violin and cello in G major is smoothly written, but contains absolutely nothing new or original. Also in his songs the young man has nothing characteristic to say. Why then write at all?

The Munich Prince Regent Theatre promises twenty performances between August 9 and September 12. "Meistersinger," seven; "Tristan," five; "Tannhäuser," four, and "Lohengrin," four times. As heretofore Zumpe and Fischer will be the conductors. Among the cast are of interest to Americans Lillian Nordica, Fritz Scheff and Milka Ternina.

Maurice Grau has engaged for next season at the Metropolitan Alfred Hertz, formerly court conductor at Altenburg, later on at Elberfeld, and now for two years at Breslau. The late Privy Councillor Pierson also had his eye on this rising young operatic conductor, who will give you some Wagner readings, as you have had none since the days of the lamented Anton Seidl. Mark my words!

Generalmusikdirector Ernst von Schuch celebrated last week the thirtieth anniversary of his conductorship at the Dresden Royal Opera House. In commemoration of this event "Don Pasquale" was given, the opera in which Schuch made his debut at the conductor's desk. The King

and Queen of Saxony attended the performance, and Schuch was decorated with the great gold medal *Virtuti et Ingenio* amid the ovations of the public.

Bayreuth is already beginning to play its old game, which always works so well. It is now officially announced that nearly all the seats for the first cycle of the "Nibelungenring," which will take place from July 25 to 28, are sold out, and that for "Parsifal" performances separately tickets are sold only for August 7 or 8, while for the other "Parsifal" performances tickets can only be bought in connection with tickets for the later "Ring" productions. A nice racket this, trying to compel a party who wants to hear "Parsifal" to buy tickets also for the "Ring"!

Mrs. Moran Olden, whom you may remember, and Prof. James Kevast, formerly piano teacher at the Frankfort Hoch Conservatory, have been added to the teaching staff of the Klindworth-Scharwenka Conservatory.

Nikisch conducted on the 9th inst, at Paris the Colonne Orchestra at the Châtelet and scored his wonted success.

Among the musical visitors to this office during the past week were Kapellmeister Adolf Goettmann; Ernest Sharpe, bass, formerly of Chicago; Willy Burmester, the great violin virtuoso; Miss Edna Gockel, from Birmingham, Ala., who is going to study the piano under Prof. Xaver Scharwenka; Dr. Louis Grasse, from New York, and Willy Liebling, a young violinist and son of Max Liebling, of New York.

Sousa's Band.

THE twentieth semi-annual concert tour of Sousa's Band has just closed. This tour extended from Portland, Me., to Lincoln, Neb., and took in the entire South and Southwest. In eighty-three days the band visited 135 towns, traveled over 15,000 miles, traversed thirty-six States and gave nearly 130 concerts. Last night in the Academy of Music, Brooklyn, the band gave a concert and played to a very large audience.

Sousa's Band will give a matinee performance next Sunday in the New Star Theatre and the same night will appear in the Metropolitan Opera House. The assisting soloists at these concerts will be Blondelle ver Tresse, soprano; Ruby Gérard-Braun, violinist.

Sunday Night's Program.

In the Metropolitan Opera House next Sunday night the following excellent program will be presented by Sousa's Band:

Symphonic Poem, Les Preludes.....Liszt
Trombone solo, Love's Enchantment.....Pryor
Arthur Pryor.
Suite, Sylvia.....Delibes
Soprano solo, Cavatina from Queen of Sheba.....Gounod
Blondelle Ver Tresse.
Closing scene, Andrea Chenier.....Giordano
Two Dances—
The Gnomes (new).....Cowen
The Witches (new).....Cowen
Valse, The Night Owls (new).....Ziehrer
(And 'twas from Aunt Dinah's quilting party I was seeing Nellie home.)
March, The Invincible Eagle.....Sousa
Violin solo, Hungarian Rhapsody.....Hauser
Ruby Gerard-Braun.
Theme Variations and Carnival Time, from Scenes in Naples.....Massenet

Hanchett at the Educational Alliance.

TOMORROW (Thursday) Dr. Henry G. Hanchett will open a course of four analytical piano recitals at the Educational Alliance, East Broadway and Jefferson street. The distinguished lecturer will be sure of a most enthusiastic audience, for the Jewish population on the East Side are hungry for education and for art. The subjects and dates of the series will be as follows: April 3, "Materials of Musical Composition"; April 10, "Methods of Musical Composition"; April 17, "Merits of Musical Composition"; April 24, "Masters of Musical Composition."



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Plunket Greene's Second Recital.

PLUNKET GREENE gave his second song recital at Mendelssohn Hall last Monday afternoon. He was again received by an audience of cultured music lovers, who enjoyed his unique interpretations. His list of songs ranged from the earliest to the most modern song forms. This popular baritone is peculiarly happy in his delivery of Irish and other folk melodies. He does not over-sentimentalize his songs of this school, and virility sometimes atones for certain vocal shortcomings. Mr. Greene opened his second recital with an expressive German song of the fifteenth century, "Taglied," or "Parting at Morning." He followed it with a sacred lullaby of the seventeenth century, by Corner, arranged by Liddle. The other German songs in the first half of the program were by Cornelius, Schumann and Brahms. There were also in this list one French song of the eighteenth century, arranged by Stanford, and one song from the Welsh, by Hubert Parry. Besides these seven songs on the first half of the program Mr. Greene sang an Irish Idyll, a sort of cycle, in six parts, by C. V. Stanford. That is, the score is by Stanford and the poems by Moira O'Neill. The six songs are from the "Songs of the Glens of Antrim," and their titles are: "Corrymeela," "The Fairy Lough," "Cut-tin' Rushes," "Johnneen," "A Broken Song" and "Back to Ireland."

The spirit of the Irish people is unfolded in these songs, but the music is not typical. Mr. Stanford is far more successful as a transcriber of other men's themes than he is as a composer.

The second part of the program was devoted to folk melodies, two Hungarian, arranged by Korbay; one Swedish and one German, arranged by Reimann; one French, arranged by Liddle, and three Irish, arranged by Stanford. In addition to singing the twenty-one songs on his regular program Mr. Greene sang five encores, three of them repetitions. Written on the eve of press day this report must of necessity be shorter than the one on Mr. Greene's first recital, three weeks ago.

Mark Skalmer.

MARK SKALMER, a promising young 'cellist, gave a concert at Mendelssohn Hall on Wednesday evening, March 26. He had the assistance of Hildegard Hoffmann, soprano, and Leopold Winkler, the pianist; Max Liebling played the accompaniment. Mr. Skalmer has a broad, sweet tone, good technic and musical temperament.

Miss Hoffmann sang several groups of songs in her usual charming and unaffected manner, and Leopold Winkler again demonstrated his ability as a pianist. He played the Schubert-Tausig "Marche Militaire" exceptionally well.

Carpi's Voice Rectifier.

VITTORIO CARPI, the vocal teacher, is to be congratulated on the general indorsement of his "Voice Rectifier," and as this paper has had frequent occasion to refer to it heretofore, the following indorsements may be printed:

I believe the Voice Rectifier invented by you very useful in the placement of the voice, and I wish it a splendid success.—The great tenor, Francesco Tamagno, Milan, Italy.

Your invention is very simple, but for a vocal teacher and his pupils it is of an inestimable importance.—Prof. E. Ramperzotti, at Mussoorie, India, 1897.

Your Voice Rectifier is admirable for its simplicity. It is very practical, and the benefit that it procures has especially the effect of giving to the breath its full liberty of expansion, which is the abso-

lute base for correct emission of the voice.—Prof. L. Giraltoni, of the Moscow Conservatory, 1896.

In the past it was necessary to draw all the effect with the voice, and with the pronunciation of words, and therefore one adopted a little the method that you with your invention have perfected!—The famous soprano, Kattinka Evers Lampugnani, Milan, Italy, 1897.

If I had placed my voice with your system and used in exercises the vowel o instead of ah, I would not have been obliged to sing chest tones until A—second space—which was the reason that hindered me from singing longer.—The celebrated singer, Teresa Stolz, Milan, Italy, 1897.

HAROLD BAUER IN CHICAGO.

HAROLD BAUER, the pianist, made a genuine success of his Chicago appearances, as stated in the Chicago letter in this issue. Press and public accorded him the generous appreciation due only to an artist of his standing. Here are some press excerpts:

Harold Bauer proved his right to a high place in the list of virtuosos by his brilliant and artistic interpretation of the beautiful Concerto in G minor by Saint-Saëns, to which full justice was done.—Chicago Chronicle.

The soloist of the afternoon was Harold Bauer, who made a deep impression by the excellence of his technical and interpretative presentation of the piano part in the Saint-Saëns concerto. Clarity, purity and tonal beauty, combined with broad musicianship, admirable rhythmic exactness and unusual skill in the obtaining of delicate effects, as among the chief virtues of Harold Bauer's playing. A performance of the allegretto neater in technical cleanliness, lovelier in tone quality and more sane in poetic qualities than he gave yesterday could not be desired. And the presto was not a whit less meritorious. The audience was insistent in its expression of hearty approval.—Tribune.

A program whose musical power and interest it would be difficult to surpass, which affords opportunity for the appearance of a pianist of the highest order of ability, brings the Chicago Orchestra's historical sub-series to a magnificent climax this week. Harold Bauer, the soloist, made it evident before he had played more than a few bars yesterday that he is strictly an interpreter, and that he has no tricks of pianistic charlatanism to exhibit. There is no excess or mannerism of any sort connected with his musicianly performance of the Saint-Saëns G minor concerto. His interpretation is masterly and satisfying, and he retains the interest at every moment. Mr. Bauer is an interesting character to musicians.—Record-Herald.

The last concert of Mr. Thomas' "historical" series began in a downpour of rain and ended in an outpour of enthusiasm. The soloist of the day was Harold Bauer, who gave as his contribution the Saint-Saëns Concerto in G minor. Mr. Bauer has a graceful presence and plays with ease and authority. He has a fine command of his emotions, and swayed those of his audience in a fashion that he must have proved agreeable to him. The audience, damp footed as it was, had come prepared for a display of enthusiasm, and Mr. Bauer reaped the benefit.—Inter-Ocean.

Harold Bauer, who played with the Chicago Orchestra yesterday, is an eminently sane pianist. With no mannerisms, no affectations, he played the beautiful Saint-Saëns Concerto No. 2, in G minor, in a manner that captivated the audience. Mr. Bauer always has a clear tone, and he has the technical finish that seemingly renders the most difficult passages easy. There have been few pianists here this winter that have played so satisfactorily.—Chicago Journal.

People's Symphony Concerts.

THE People's Symphony concerts, which have been given at Cooper Union Hall, under the direction of F. X. Arens, have met with great success, not even standing room being left at the last concert on March 21. The last concert of the series will occur on Friday evening, April 18, when a program representing works by Wagner, Rubinstein, Berlioz and other great composers will be offered.

Randolph.

HAROLD RANDOLPH, director of the Peabody Conservatory of Music, Baltimore, was on a visit to New York on Monday.

COMING CONCERTS.

Carl Venh, violinist, and August Arnold, pianist, give a recital to-night (Wednesday) at Wissner Hall, Brooklyn.

Louis Koemmenich will conduct the concert by the New York Heinebund at Terrace Garden Sunday, April 13.

Mme. Louise Finkel's third Friday musicale occurs this week, April 4, at 4 o'clock, at her studios, 251 Fifth avenue. A brilliant group of singers will be heard.

Forbes Law Duguid, baritone, specialist in Scotch music, announces a Scotch song and instrumental concert next Wednesday evening, April 9, at the Caledonian Hall, 846 Seventh avenue, near Fifty-fourth street. He will be assisted by Miss Mabel Duguid, soprano; Bert Helms, pianist; Rudolph Jacobs, violinist, and John Bradford, flutist. A program of thirty numbers has been made up.

Mme. Marie Cross-Newhaus will give her unique concert, in which a number of prominent New York artists will take part, Tuesday evening, April 8, at the Astor Gallery, concluding with a competition for the diamond medal, awarded by Madame Newhaus to the one of five competing pupils for the best voice, style and French diction. A simple form of balloting by the audience will determine who is the winner.

Edward W. Gray.

EDWARD W. GRAY sang the tenor solos of the oratorio of "St. Paul," Sunday afternoon, at the Easter service at the "Old First" Presbyterian Church with great success. Mr. Gray has been the tenor of this celebrated choir for more than five years and his singing is now a feature of the musical services. Mr. Gray's voice has rare charm, combining sweetness and strength; to this is added temperament and great musical feeling. Mr. Gray obtained his present position at the "Old First" Church while a pupil of Mme. Lena Doria Devine, and it is to this teacher he attributes his successful career.

Douglass Powell.

WE understand that Douglass Powell, the English baritone who made such a great artistic success at the last Kubelik concert at the Metropolitan Opera House, intends to settle permanently in America. A singer of the calibre of Mr. Powell would be an acquisition to our vocal forces, and demonstrates the value of certain vocal methods in the broader application of oratorio and declamatory singing in which Mr. Powell ranks very high.

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